

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 565.—Vol. 31.
Registered for transmission abroad.

MARCH 1, 1890.

Price 4d.; Post-free, 5d.
Annual Subscription, Postage-free, 5s.

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Proposed arrangements for the Session, 1890.

March	4	Mr. A. G. Hill, M.A., will deliver an Address on the "Great Sydney Organ."
				Dr. J. F. Bridge will preside upon this occasion.
April	1	..	..	Lecture.
	14	..	..	Annual Dinner at 7.
May	6	..	..	A Lecture will be given by Dr. C. W. Pearce.
June	3	..	..	A Lecture will be delivered by Mr. Somers Clarke.
July	2	..	..	Lecture.
	15	..	..	F.C.O. Examination (Paper Work).
	16	..	..	F.C.O. Examination (Organ Playing).
	17	..	..	F.C.O. Examination (Organ Playing).
	18	..	..	Distribution of Diplomas.
	22	..	..	A.C.O. Examination (Paper Work).
	23	..	..	A.C.O. Examination (Organ Playing).
	24	A.C.O. Examination (Organ Playing).
	25	Diploma Distribution.
	31	Annual General Meeting.

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LECTURES (WITH DISCUSSIONS).

March—"The C.C.G. in the Provinces," ARTHUR W. HUFF, Esq.
April—"Psalters, Ancient and Modern," J. H. LEWIS, Mus. Doc.
May—"The position of the Organ in Churches," G. F. BURR, M.S.A.
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Further particulars from the Warden.

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Mr. Tobias Matthay. Accompanists—Mr. Harvey Löhr and Mr. S. R.
Philpot. The Holborn Choral Society (conducted by Mr. J. T. Hutchin-
son) will sing Part-Songs—"In these delightful, pleasant groves"
(Purcell); "It is this" (Dr. A. C. Mackenzie); "A border raid"
(Harvey Löhr), accompanied by the composer; "O my love's like a red,
red rose" (Dr. Garrett); "Gipsy Chorus" (Schumann). Mr. J. T.
Hutchinson will sing—"When in the early dawn" (Gounod); "Vision
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1890.

CHATS ON CURRENT TOPICS.

III.

Present : A COMPOSER, A SINGER, AN AMATEUR.

A. I have just come from the Pachmann Concert in St. James's Hall—a conjunction of husband and wife, master and pupil, pianist and pianist. That is to say, a very perfect blend indeed.

C. Excuse me if I seem ignorant, but, to tell you the truth, I no longer follow the developments of "pianism." Had not the occasion a specialty of some sort?

A. Yes; the Concert was the first of two farewell performances. The Pachmanns are going to the United States, don't you know.

S. We are all going to the United States in these days, and Farewell Concerts are becoming an institution amongst us. Perhaps I should add that they are becoming a nuisance also, since they illustrate not only the art of music but that of the showman. When I am engaged to visit a country of Greater Britain you will see me depart without beat of drum, clothed in the modest dignity of a true artist.

A. Hm! sorry, my dear fellow, that there is no immediate likelihood of your setting so admirable an example.

S. That's for all you know; but I must say we singers behave ourselves under such circumstances much more becomingly than others. Santley went away to Australia without formal farewelling; Edward Lloyd, when he departs for America, makes no fuss—

C. And Adelina Patti?

S. Oh, come now! Leave the ladies alone. A female singer is always a duality, so evenly balanced as to its parts that one can hardly say whether the woman exists for music or music for the woman.

A. Indeed! I thought the distinction easy to make.

S. Well, say that it is. Anyhow, very much of the woman enters into the compound, and if the woman likes a little fuss, a special offering of cheers and bouquets, and an opportunity to air one of the dresses which are to witch the New World or the Antipodes, why should she not be indulged?

C. Dear creature! why not, indeed. Anyhow, we can't get rid of the Eternal-Womanly. It will always hang about music, with furbelows and fripperies.

A. Our talk is becoming not only ungallant, but unprofitable. The question that has cropped up in it presents a graver side for our consideration, since it must be a serious matter for music at home that our best artists are so frequently lured abroad.

C. True enough, and remember that we have seen by no means the worst of the matter yet. I don't underrate the native resources of the great Anglo-Saxon communities scattered over the earth, but for a long while hence they will need to draw upon those of older lands, especially the motherland, and the need inevitably tends to become more pressing, because capacity for the enjoyment of music spreads with far greater facility than the power of making it.

S. Take into account, also, the speed and comfort of modern travel. Were I offered an engagement to-morrow I should think as little of a voyage to Melbourne as, in the old days, was thought of a trip to Margate.

A. The Fates forbid the test, for the sake of possible consequences to Melbourne.

S. I forgive you, A.

C. Be quiet, you two. The frivolity of the age is apparent enough without exemplification here. I was trying to draw your volatile minds to the probable effects of the demand now made by Anglo-Saxondom in general upon the executive art of this country.

A. Anglo-Saxondom (what an ugly compound!) will take the best, and leave some chances for second-rate talent.

S. Like mine. Go on, A.

A. Yes, like yours, if you will have it so.

C. Not far from the mark, I think. But I object to the term "second-rate talent," and prefer undeveloped or unrecognised, as not only more polite, but possibly more correct.

S. A fig for your fine distinctions.

C. Very well; I drew them to take the point out of a possible and personal application. Do let me proceed with my argument. No one, even in thought, depreciates the value of great executive artists; but circumstances are conceivable in which they appear scarcely an unmixed good. Our own country is a small one, for example, and a few established singers of commanding talent may take all the best engagements—I don't mean the best in a pecuniary so much as in an artistic sense. What is the result? Discouragement in the lower but still aspiring ranks. As the colonels in Parliament say of their profession, "the flow of promotion is stopped," the avenues to distinction are blocked. Spread your great vocalists over—pardon me—Anglo-Saxondom, and you make an opening for those who would be great.

S. There's a good deal in what you say. I, as a baritone with possibilities (don't laugh), have watched Charles Santley's Australian progress with an interest not wholly unselfish. I am delighted when I read that he is happy and making money. I hope he will stop there. In his absence I make money and am happy!

A. That reminds me. I met Flatton, the tenor, at an "at home" last evening, and found him in high spirits over Lloyd's approaching departure to America. He declares that his book is full for the period of Lloyd's absence, and that, at last, he has got a chance of cutting E. L. out.

S. What! Flatton! We used to call him throaty Jim at the Academy.

C. Pray don't discuss Flatton save as a witness for the truth; which is, I take it, that musical artists who have not yet made their highest mark never enjoyed better opportunities than now. Things are spreading out and giving room.

A. That's it. Diffusion is the order of the musical day. We don't pay enough attention to this matter, I wrote an article on "Diffusion in Music" for the *Nineteenth Century*, but was told that the Editor accepts nothing which isn't signed, or strongly recommended, by a Duke, or a Bishop, or at least an Honourable.

C. Some rival scribbler was your informant, no doubt.

A. Yes, I discovered that later, and the paper may go to Knowles yet. I remember most of it. It began with a definition—

S. (*interrupting*). Oh! for pity's sake!

C. S. though rude, is right. We don't want the verbiage, give us the pith.

A. I declare there's no pleasing you fellows. Well, I pointed out, amongst other things, the diffusion of music in the metropolis. London can hardly be said to have a musical centre any longer, or, rather, it now has many centres dotted about from Hampstead to Sydenham; from Richmond to Bow. Piccadilly Circus is only one of them, though the chief.

S. Truly, a wonderful change is going on, as a

natural result of London's amazing expansion. The metropolis is not one but many cities.

A. Yes, and there is nothing more astonishing than the measure of completeness with which private enterprise meets the musical wants of those many cities. Let me give you an example. I went up to South Hampstead the other day, and heard Sullivan's "Golden Legend" well performed in a fine hall belonging to a Conservatoire there. An excellent professional orchestra, a good choir, connected with the institution, and solo vocalists of merit, including Edward Lloyd!—what do you think of that as a sample of local energy? I learn that performances of various kinds are regularly provided on an equal scale of efficiency. And this, observe, is only a specimen of multiplied arrangements which have caused central London to lose its musical significance.

C. It follows that we may no longer argue the state of music in London by the attendance at St. James's Hall.

A. Undoubtedly we may not, or, if we must, the inevitable conclusion is the reverse of encouraging. Yet I have read some jeremiads of late concerning the empty condition of St. James's Hall at orchestral concerts and such like.

S. To my mind the complaints in question are neither causeless nor unprofitable. I grant all you say about the gathering of musical influences around local centres, but it would never do to abolish St. James's Hall—taking that edifice as a convenient embodiment of the highest manifestations of the art.

A. I think I know what you are driving at. You have a fear lest a certain note of provincialism should prevail under the threatened decentralisation.

S. That's just it. London music must not fall a victim to what I know as parochialism; and it certainly will become parochial unless we keep flying from St. James's Hall a true imperial standard.

C. Is it on this ground that certain writers in the press have taken alarm of late?

S. The fact must be so. However, the main point is the diffusion about which A. threatens a paper. We have got that for certain, though it may not be an unmixed good, and a very excellent thing it is for a crowd of young people in my profession. Every new concert-centre established in London means for us engagements, opportunities, and fresh means of living.

C. But how as to the country generally?

S. The same movement is going on, as I, who am always running up and down the land, well know. Everywhere I see diffusion, not merely of musical knowledge, but of public effort and responsibility. The Parish Schoolroom has become a rival of the Town Hall.

C. Can this go on without lowering the standard of efficiency?—pardon me, I must revert to that subject. The parochial Schoolroom can never equal the Town Hall.

A. Your remark touches the border of a great question that stretches far and wide. Does it not strike you that the present rapid diffusion of musical knowledge and practice, the wonderful increase in our amateur singers and players, and the feverish desire to be doing something in public, must tend, for the time being, to a general lowering of the standard?

S. You mean that imperfect powers of execution and untrained taste, brought to bear upon the art by ever-increasing multitudes of votaries, tend to drag music down to their own level.

A. That is precisely what I do mean. It just occurs to me that I can show you a striking illustration. It is a common belief in England, as you know, that Germany is *par excellence* the land of music, and the idea is correct enough, as far as a certain acquaintance with the art goes. But with reference to the

taste and acquirements of the mass of the people, nothing can be farther from the truth. In Germany you will hear much more indifferent music and worse execution than in England, while—which is even more astonishing—nobody seems to be conscious of faults.

S. That reminds me. I was once in Hamburg during a meeting of the German male-voice choirs, who, several thousands strong, performed simple part-songs and such like. They were supported by a strong military band stationed in the centre of the mass, yet I heard one wing singing in one key, the other wing singing in another, and the band playing in a third. The audience, nevertheless, listened with perfect gravity and applauded as though a triumph had been achieved.

A. No doubt the general state of music in Germany—I am not referring to the high regions of culture—is an illustration of the proverb about a little knowledge, the danger of which, in this case, is one of accepting its own limitations as a *ne plus ultra*.

C. Is it your opinion that some such danger threatens England?

A. I certainly think that in proportion as imperfect knowledge, training, and taste become the vastly preponderating elements in our musical body corporate the condition is obviously one of risk. In the old days when the art was cultivated by a limited class of persons who had the root of the matter in them, and the leisure and means to cultivate it, there was much less cause for fear. Music has now passed into the hands of the democracy, who make it satisfactory to themselves.

S. Don't exaggerate the case, A. You must admit that good music is often well received by our most popular audiences.

A. I cheerfully admit it, as he needs must who watches a People's Palace crowd listening to an oratorio; but I see no less clearly an increasing disposition to a Philistine content with poor stuff and faulty performances.

C. Well, what is to be done with the huge and growing mass of elementary knowledge and limited means? We cannot force it to maturity.

A. No; but don't you think it might be taken in hand and guided?

C. As how?

A. By men of your own class, let us say. You composers don't recognise anything between milk and strong meat. Writing for the masses you perpetrate twaddle; writing for the classes you think it necessary to propound enigmas and utter dark sayings which only reveal their meaning, when they have any, to those who can get hold of your own key.

C. Stop, stop, that way contention lies—"the voice of argument and the sound of wordy war." I suppose you mean that composers should meet the present state of things with good music that, besides being good, is also simple and easily understood.

A. That's my meaning.

S. *Apropos*, one of the shrewdest things done lately was the preparation for choral societies with limited means of Cowen's Cantata "St. John's Eve."

A. Yes, that example should have followers. It exactly illustrates my case. Here you have a work which, as music, is good enough for anybody's hearing and edification, yet so plain of utterance and meaning that the wayfaring man, though a fool, cannot err therein.

S. You forget, A., that composers in these days work chiefly by commission from Festival managers, who, of course, require the highest exemplification of the art.

A. I don't forget it, but, as affecting the matter of our talk, I lament it. By all means let us have new works of the highest class at Festivals; also let us have new works which shall be at once good, unpretending, and easy.

C. Than which there is nothing more difficult to write. I would rather undertake an oratorio full of modern complications than a simple movement in the style of a Mozart Sonata.

A. The greater the credit of a successful attempt. Anyhow, it must be very important to have music modern in spirit and feeling brought within the range of our noble army of half-formed amateurs, who, failing suitable compositions, either attempt those which are beyond them, and so disgust themselves, or fall back upon the inane, wishy-washy stuff which the Press is continually pouring into the lower regions of musical life.

S. It strikes me that composers are not alone concerned in bridging the gulf between extremes and establishing what I may call an intermediate cult. How about concert-givers? Is there nothing between ballads and the symphonies of Brahms?

C. That is a good move of Henschel's—I mean the orchestral concerts for young people he is about to set on foot.

S. An excellent case in point. Henschel calls them concerts "for young people," but the word young should be taken as including the possessor of any undeveloped perceptiveness and taste. His concerts will be, in fact, concerts for the Undeveloped in orchestral things.

A. The idea is certainly good, and has, I am told, been practically tested in America with satisfactory results.

C. I anticipate much from them, as an experiment; the more because ordinary orchestral concerts recognise the Undeveloped so imperfectly when they take notice of them at all. That is to say, they cater for the educated, and are not, as regards others, educational.

S. The point is, of course, to promote intelligent perception of the beauties of a composition by beginning not at the end, but at the beginning.

C. Yes, and that fact should be recognised by writers of annotated programmes, who, too often, address the initiated only; using terms which the uninitiated cannot understand, and assuming knowledge which they don't possess.

A. It may be we shall find that consideration not overlooked. It is too obvious to escape notice.

C. To my mind, the fact that our programme annotations assume the possession of so much knowledge and intelligence is typical. Are we not all, composers, concert-givers, artists alike—are we not all working with an apprehensive eye upon the critic?—I don't mean the professional critic specially, but, generally, the man who knows.

S. It is as though a teacher giving a lesson addressed himself to the intelligence of the head boy instead of being guided by the capacity of the boy at the other end.

C. Something like that.

A. Now, what is the upshot of our discussion? Are we to consider it as established that the great and increasing diffusion of music is setting up new conditions of corporate musical life which require new measures to meet them?

C. There cannot, I think, be any doubt about it.

S. Nor that the genius of music must stoop somewhat on occasion, and lend the Undeveloped a guiding hand.

A. Yes; wanting to see the people on a higher level, she should, at least, let down a ladder.

ENCORES.

For two hundred years the problem of encores has exercised the mind of the musical amateur, and if the events of the last two months afford any criterion, it will continue insoluble to the end of time. The practice originated in Italy, as the original form of the expression made it clear—*ancora*. But in Addison's and Pope's time it had already assumed the French form, though French audiences have long since abandoned their vernacular for the Latin adverb *bis*. What a commentary this is on the affectation of borrowing from our neighbours! A writer in the *Globe* ingeniously argues that the term cannot, at any rate, be as old as Shakespeare, for that, otherwise, Bottom would have expressed himself differently when claiming the part of the lion, on the ground that "he will roar so like a sucking-dove as to make his hearers exclaim, 'Let him roar again, let him roar again.'" Anyhow, whatever the name, the practice is as old as Shakespeare—aye, probably as old as Orpheus. The very first public performer who ever had an audience was probably anxious that he should be asked to repeat his solo. And if we, in the plenitude of our nineteenth century intelligence are disposed to find fault with singers and performers and audiences on the score of their encouraging and acquiescing in the "nuisance," let it be at least remembered in extenuation of their guilt that the great masters of the art, from Beethoven downwards, so far from condemning, have, on the contrary, expressed their candid satisfaction with the custom. For, after all, as one of the contributors to the recent discussion forcibly puts it: "An encore is the highest expression of applause, and applause is the breath of life to a public artist." Wagner and his followers have undoubtedly discountenanced applause and encores at the opera; but then the nature of the Wagnerian music-drama is such that there is no room for either in the course of the performance. Beethoven loved applause and so did Mozart and Mendelssohn. If the great stars of the musical firmament were so weak in the matter, how can we blame the *minora sidera* for following suit?

The controversy was started by a trenchant letter from Mr. Sims Reeves in the columns of the *Daily Graphic*, in which the famous tenor begs the whole question at the start by speaking of the "vicious encore system." As we hope to show presently, there are encores and encores—some vicious, some just the reverse. Mr. Sims Reeves, however, has no sympathy with the system in any shape, although he admits that "its inception was commendable." In his opinion, "It is now little short of a public offence, and has become the fruitful source from which many evils flow." Mr. Reeves proceeds to contend that an encore is generally demanded by a small and refractory minority, to whom the majority yield out of desire for a quiet life, and a fear lest their protest might be construed as a slight upon the performer. He declares further that the encore system exemplifies the "utter want of consideration the public display towards the performer"; but his chief argument is one which has nothing to do with the heart, but the pocket. To sanction an encore—so he puts it—is dishonest and fraudulent on the part of an *entrepreneur*, for by so doing he gets more out of his performers than they bargained for. And it is "obstinate and mean" on the part of the audience to force artists to do just double what they have undertaken. He lays stress on the fact that substitution, not iteration, is what they chiefly aim at, and the noisy welcome accorded to the substitution of a new song altogether shows palpably that the encore-mongers "go for quantity rather than for quality of the music." And he continues as

follows:—"Do bakers, grocers, or butchers give us free more food just because we declare their goods are most excellent? or do tailors or linendrapers send us in gratis more clothes because we have expressed warm approval of their goods, or literary men supply us with new books free because we admire their last work? Not exactly. Nor do doctors, lawyers, architects, nor professional artists or painters or sculptors give us freely more of their time or their artistic productions just because we bestow on them noisy but costless compliments. And yet such gratis service seems to be expected from musicians. It is a preposterous piece of dishonesty, of which all honest persons should be ashamed. . . . The encore nuisance seeks to take a shabby advantage of the suffering professional: it is to be regretted that few of our performers possess sufficient courage to return to the platform, bow politely, but to indicate firmly, No!" This is the upshot of Mr. Sims Reeves's complaint. The British public, as represented by the encore-mongers, is a mean animal, which wants to hear more than it has bargained for; and which, if its demand is not yielded to, will hoot, bray, and hiss, and generally play the ass and goose. And now for the remedy: "Programmes could contain an announcement, 'No encores will be permitted.' Artists could stipulate for extra pay for extra work."

To Mr. Sims Reeves's eloquent protests "a singer" replied in the *St. James's Gazette* in a very ably written and somewhat caustic article, the whole gist of which may be summed up in the line *Quis tulerit Gracchos de seditioe querentes?* Is Saul also among the prophets? The writer evidently holds that if the *entrepreneurs* whom Mr. Sims Reeves hauls over the coals for their meanness were to take him and his colleagues at his word and forbid encores, they would earn not the gratitude, but the wrath of nine singers out of ten. And he is undoubtedly right. The physical exertion involved in an encore is often undoubtedly great; but it is a labour of love. And we are pretty certain that if it came to be a question of choosing between no encores and paying a percentage on their fees for the privilege of accepting them, the singers would accept the latter alternative.

The point and cogency of the writer in the *St. James's Gazette* are undeniable. He is a trenchant and merciless critic of the singers who declare that they want to "stamp out" the encore nuisance. He retorts upon Mr. Sims Reeves that it is all very well for him to object to encores *now* when advancing years disincite him for extra exertions, but that when he was in his prime nobody ever enjoyed the process more. "I have seen," says this relentless person, "Mr. Sims Reeves so angry at not being encored after singing 'Adelaide,' that even the tremendous ovation afterwards accorded him for 'The Death of Nelson' failed to fully restore his equanimity." And then he proceeds to admit that encores are a nuisance—to the artists who don't get them. "They are feverishly anxious that there shall be no encores until it comes to their own turn, and then somehow the thing seems different." This is cruel but partly true, but what follows is really to the point: "Encores are a nuisance to the poor accompanist." Precisely, if as not unfrequently happens he is a "poor accompanist," it is a nuisance to him and an acute annoyance to the singer, who is exposed to the risk of a breakdown by having to dispense with a rehearsal. As to the efficacy of rules or regulations, this writer takes a sceptical view, pointing to the failure of Mr. Chappell's endeavours a couple of seasons back at the Popular Concerts, when the remedy proved to be as bad as the disease. "Encores were to be abolished, and more or

less serious efforts were made to carry out the regulation. But, even with that well-behaved audience, the chief result was that, instead of coming up and bowing once, the performer came up and bowed two or three times before yielding to the wishes of their hearers, thereby wasting more time and rendering the nuisance greater than before. Encores were to a certain extent reduced, but by no means abolished; and it is clear that the regulation is fast becoming a dead letter. The fact is that the audience will not be gainsaid. When they are really in earnest they will stop the Concert rather than be balked." A curious instance of this took place at the Burns Concert at the Royal Albert Hall a few weeks back. The Scots Guards band took part in the programme, and one of their number contributed a solo on the trombone, which the audience cheered vociferously. The trombonist bowed his thanks, but that would not suffice, and accordingly the bandmaster signalled to him to come down, and was just about to begin again when the Conductor and organiser of the Concert intervened in the sight of the audience and ordered the trombonist back to his seat. For this error in judgment—which advertised the fact that the Conductor and his colleagues were at loggerheads—Mr. Carter paid dearly. For ten minutes the Albert Hall re-echoed with cheers, groans, hooting, and "booing," and after an abortive attempt to proceed with the programme the desire of the audience had to be acceded to. Another curious instance of the "encore nuisance" is reported from Manchester, where the audience was divided in opinion as to whether a pianoforte solo should be repeated or not, and the leader of the encore party was a member of the orchestra. On one point all who have written on the subject seem agreed—the efficacy of a short speech. If a Conductor is reluctant to grant an encore, or the performer is unwilling to acquiesce on artistic or physical grounds, a few timely words will bring most audiences to reason. We remember hearing Mr. Prout address his audience once in the middle of an oratorio, when an attempt was made to encore a solo, and the firmness of his attitude at once pulverised the malcontents. Speeches, provided they are short, are always acceptable at a Concert, as the writer in the *St. James's Gazette* points out. When a singer sincerely does not want to sing, he has only got to acquaint the audience with that fact and the matter is at an end. But the public are a little sceptical on that point, for their experience is that people who accept encores without waiting to win them are more numerous than those who win them without accepting the honour.

It is perfectly obvious, in conclusion, that the defensibility of encores varies greatly with the character of the performance. The author of a "Turn-over" in the *Globe* takes a commonsense view of the matter in the following paragraph: "So far as the practice obtains in England, it has almost exclusively been applied to such particular features as can be detached from the general body of an opera or musical entertainment. There is little reason to fear its extension to the dramatic stage; for, apart from all questions of propriety or good taste, modern audiences are too acutely impatient to tolerate such a demand 'while some necessary question of the play be then to be considered.' In opera, however—and especially in some of its lighter phases—songs and ballads are not unfrequently interpolated on account of their previous popularity, while others, which then first catch the public ear, at once become common property, and give a kind of seeming right to subsequent exacting auditors. These and similar offshoots, not being structurally compacted with an opera as are solilo-

quies with a play, may be occasionally repeated without perhaps much detriment to the artistic sense of the fitness of things." The foregoing remarks do not, however, cover the case of Wagnerian opera, of which the essence is that it is *all* structurally compacted together from beginning to end. The custom of demanding the repetition of a number is most defensible in the case of miscellaneous programmes. It is true, as the same writer points out, that there is sometimes a danger of a clamorous minority exercising a sort of tyranny over their more judicious and forbearing neighbours. But moderate opponents of the system in general will probably admit that there are exceptions when, to use the expression of the writer just quoted, "enthusiasm may legitimately express itself in the climax of an encore; and the cry may then be compared to an electrical discharge which is necessary to restore the equilibrium." The danger is that by their constant occurrence encores may lose their value as a tribute to artistic merit. At a ballad Concert it is not uncommon to hear eight or ten songs encored running, although there is a wide disparity between the real merits of the different performers. "The very frequency of the encore," says the writer in the *Globe*, "discounts much of its emphasis; and in the long run the filip thus given may be regarded as a doubtful advantage. It should obviously be the exceptional compliment reserved for an exceptional occasion." No hard and fast rule will meet the requirements of the case, for where feeling comes in it is impossible to secure an unhesitating obedience to a rule. Under a patriarchal government, such as that of Germany or Russia, the practice of encores could no doubt be stamped out. But with us it is different. Education of the popular taste may possibly produce a more rational state of affairs, but it should be remembered that the most educated musicians are by no means in favour of the suggested abolition. And finally, if the encore-mongers are in a minority amongst audiences, they still unquestionably compose a vast majority in the ranks of performers.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

NO. XXVIII.—WAGNER (continued from page 78).

At the close of our remarks last month Wagner was shown in the act of retiring, with the score of his "*Liebesverbot*," from the presence of the somewhat scandalised and irate manager of the Leipzig Theatre. His next step was to test fortune in Berlin, whither he repaired and knocked for admission at the doors of the Residence Theatre; even he, with all his enormous egotism, not then aspiring to the stage of the Royal Opera. Again the baffled young composer was turned away. One might slightly alter Tennyson, and fancy him, with downcast face and desponding heart, hearing the words: "Too soon; too soon; thou canst not enter now." So the "*Liebesverbot*," *alias* the "Novice of Palermo," went a-begging, and nobody would have it. In point of fact, its second performance at Magdeburg was its last. Yet the work is not wholly dead. In the Introduction to the third act of "*Tannhäuser*" there is a brief theme, given alternately to wind and strings, which originally figured as a religious melody in the early and abortive opera. Like a fly in amber, it represents, in a form imperishable, what was once but feeble, fluttering life.

Rejected at Berlin in his quality as a composer, our young hero found it necessary to look about him for any means of earning his bread and beer. He could not live upon hope, and even genius finds the process of eating its own heart out not the most sus-

taining. To make matters worse, Wagner had fallen in love. Among the artists employed at the Magdeburg Theatre was one Wilhelmine Planer, to whose charms he succumbed, and in whose fair bosom his own personality had inspired a reciprocal feeling. We may not suppose that either of the lovers had the quality of prudence among the resources with which to fight the battle of life. Prudence belongs neither to their age nor their profession, yet it must be recorded that Richard Wagner and Wilhelmine Planer, for some reason or other, did not rush at once into the bonds and other obligations of matrimony. It is usually said that desperate poverty restrained them. Wilhelmine had nothing but her small salary, upon the continuance of which, as a wife, she could hardly reckon with certainty, while the wealth of Richard was best represented by the mathematical sign of a *minus* quantity. He owned nothing but debts—a condition to which, in course of time, he became well accustomed. It is true that men have been known to live upon such property, when vast enough; but they were not poor, struggling musicians, and it may well be that the prospect of starting a household, with a Mother Hubbard larder, gave pause even to this youthful pair of Bohemians. It did not, however, prevent them from incurring the obligations of a betrothed couple—obligations which Wagner honourably recognised and respected, as we shall now see.

It can never be said of Wagner that, when in need, he hesitated to throw himself upon the compassion of his friends. He had large and generous views on the subject of friendship, and fully believed, with Aristotle, that "friends are much better tried in bad fortune than in good." Many opportunities came to Wagner of reducing this faith to practice. In the present necessity, for example, the distressed composer bethought him of his old Leipzig associate, Dorn, who held the post of *Cantor* in Riga.

Dorn might do something for him in the Russian town; at all events, nothing could be lost by an appeal to former comradeship. But Wagner did not work for himself alone, and here we note his good faith towards Wilhelmine. Dorn was requested to interest himself on behalf of both the lovers, who naturally desired to be near each other, ready to take instant advantage of any change for the better in their circumstances. The application had no immediate success, though its ultimate result entitles us to assume that Dorn gave a favourable reception to the entreaty of his former associate. As far as Riga was concerned, the lovers had to wait. Meanwhile, Wagner went off to Königsberg, on a visit to his betrothed, little dreaming that he was going as a bridegroom to his bride. By some lucky chance, such as then rarely came to the Leipziger, the post of conductor at the theatre fell vacant, and Wagner stepped into it. In the judgment of the lovers, there was no longer need for prudential restraint. Both were reasonably sure of earning money as long as their respective engagements lasted, and the immediate outlook being free from the grim figure of starvation, Richard Wagner and Wilhelmine Planer took each other for better or for worse on the 24th day of November, 1836; the bridegroom being then twenty-three years old.

On Wagner's own showing, this imprudent union was attended by a good deal of unhappiness. The honeymoon over, and *vis-à-vis* with the cold, matter-of-fact concerns of life, the newly-wedded pair, or, at least, one of them, discovered that a mistake had been made. Here are Wagner's own words, written years later in a letter to his friends: "I was in love; I married through obstinacy, and I made myself and others wretched; tormented by the weariness of a

domestic life for which I had no taste. It was thus that I fell into misery, the effects of which destroy so many thousands."

The Wagners had resided at Königsberg about a year when good news came from Riga. It was wanted. Love's young dream had had, as we have seen, a terrible awakening, and the unhappy husband was ready to hail any change as a relief. Dorn's letter must have received a three-fold welcome. It offered to Wagner the post of first music-director at the Riga Theatre; it assured his wife of an engagement with her husband, and gave his sister-in-law, Thérèse Planer, the choice of another. All accepted, and, in due course, the little family set out across the Russian frontier for their promised land. Wagner did little during the Königsberg year, and that little had reference to the concert-room rather than the opera-house. It consisted merely of a couple of Overtures, one on the subject of "Rule, Britannia," the other being entitled "Polonia." If we curiously enquire why these subjects were chosen, it is not out of place to recall the fact that Queen Victoria had just ascended the throne amid the sympathy of all chivalrous souls, and that free Europe still keenly resented the fate of Poland, declared an integral part of Russia by the despot, Nicholas, only four years before, at the close of a fierce and sanguinary war.

The Riga period, which began late in 1837 and ended in the spring of 1839, was an eventful one. It opened, however, in an ordinary manner, with commonplace discharge of routine duties. Wagner composed several airs and vocalises for immediate consumption; gave Concerts, at which his Overtures, "Christopher Columbus" and "Rule, Britannia," were favourably received, and set about the preparation of a comic opera, founded on a subject in the "Thousand-and-one Nights." It was during his labours upon this piece that Wagner's artistic nature, suddenly awaking to a sense of higher things, excited in him a feeling of profound discontent. From what we have already seen of the man, this is not surprising. He was certain, sooner or later, to revolt against the limitations of musical life in a provincial town, and the profitless drudgery of work which served the purpose of a day, to be forgotten on the morrow. Having so rebelled, he threw aside the comic opera, which is said to have reflected the style of Adolphe Adam, and made up his mind to compose a lyric drama, with which he could, fortune favouring, storm the higher places of art and command the applause of great capitals. No more writing for the Magdeburgs, the Rigos, or the Leipzigs of provincial life. Even Berlin he put aside, and, with an assurance almost sublime, aimed at Paris, the city which then was the arbitress of artistic destinies and from whose verdict there was no appeal. In coming to this bold resolution, Wagner probably reflected that he had nothing to lose. He was entirely unknown beyond the narrow limits of a few towns, he had not a friend in Paris, and if he failed utterly and miserably, he would be no worse off than before, nor would his defeat compromise his supporters, since supporters he had not. But even taking these facts into account, the idea of an appeal to Paris was daringly conceived, and possible only to the impulses of sanguine youth in alliance with supreme self-confidence.

There is reason to believe that Wagner had for some time turned longing eyes towards the French capital. When at Berlin, in company with the "Novice of Palermo," he witnessed a representation of Spontini's "Fernand Cortez," not without a desire to do something in the same pompous and showy line himself. He then became as ready to imitate Spontini as, before, he was willing to follow in the

footsteps of Auber or Bellini. Anything for success—anything by which he could lift his head out of obscurity. He heard, moreover, of the triumphs of Meyerbeer on the stage of the Grand Opéra. Surely if Spontini in Berlin and Meyerbeer in Paris could carry all before them with their huge and highly-coloured lyric dramas, there was a chance for himself if he took the same goods into the same market. True, he had never tried his hand at a big, spectacular opera, but that did not signify.

Bent upon a Parisian *début*, Wagner's first care was to discover a fitting subject. This he found in a novel by Heinrich Koenig, and straightway proceeded to sketch the plan of a lyric drama. His next step was magnificently audacious. Who but he, the conductor of a fourth-rate opera in a third-rate Russian town, a man utterly obscure and, outside a very limited circle, absolutely nameless—who but he would enlist Scribe as his poet, and use that prince of librettists as a means whereby to plant himself upon the greatest stage in the world! We know not whether Wagner had met with Danton's famous advice to the revolutionists of France: "De l'audace; encore de l'audace; toujours de l'audace," but it is certain that he acted up to it. Was his doing so the result of calculation or impulse? Hardly of calculation, we should think, because there seems no way of connecting the desired product with any such method of working out as was possible to the obscure young musician at Riga. Impulse is more likely, but impulse having its origin almost as much in a characteristically German *naïveté* as in self-esteem. There is in the typical Teutonic nature an element of childlikeness of which we are reminded when an infant expresses, in its own fashion, a belief in the possibility and propriety of the moon as a plaything. Scribe was Wagner's moon, and he cried after the treasure in vain. Possibly the distinguished Frenchman treated the letter from Riga as a bad joke. Anyhow, he never answered it, and thus Wagner met with his first check *en route* to the Grand Opéra.

The irresponsible Scribe simply threw Wagner back more completely upon himself. He would be his own librettist for the Paris opera, as he had been for its less important predecessors. Upon this resolution Wagner acted with promptitude, but, curiously enough, he did not try his hand at the *scenario* submitted to Scribe. Still more curiously, if the testimony of Mr. Adolphe Jullien may be accepted, he offered it to Reissiger during his residence in Dresden later on, and, on the refusal of that composer to take another man's leavings, it fell into the hands of Kittl, director of the Prague Conservatoire, who completed the work and produced it in February, 1848, as "Bianca and Joseph, or the French at Nice." We should only waste time by speculation as to Wagner's reason for setting aside the Koenig story. Enough that it was superseded in favour by the "Rienzi" of Bulwer. In the English novel Wagner found precisely what he wanted for his projected attack upon the Grand Opéra: a subject teeming with possibilities in a spectacular sense, an historic hero, capable of indefinite extension by the librettist, and a scene of action the most illustrious in all the world. With such a theme and such accessories, the sensation-loving public of Paris must needs be led captive, and Wagner, confident in it and in himself, set to work. The time was the summer of 1838.

There is no need to describe here the lines upon which Wagner constructed "Rienzi." The opera is known to most readers and accessible to all. Nor are we called upon to connect "Rienzi" with the ideas previously in the composer's mind. It has been stated already that the spectacular lyric dramas of

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Spontini in Berlin and Meyerbeer in Paris attracted him; though less, perhaps, by what they were in themselves than by the brilliant success which attended them. "Rienzi" is Wagner's expression of the type of work illustrated by "Fernand Cortez" and "Les Huguenots," and that amounts to the full sum of its significance as a construction. It makes no suggestion of revolutionary changes, and is as far as possible from setting up an independent form; the difference between it and the fashionable opera of Paris and Berlin being found, if anywhere, in greater artistic earnestness and in a dignity of purpose and expression which Wagner avowedly fostered at the time by study of Méhul's "Joseph." The composer laboured assiduously at his new and—as he fondly thought, poor man!—his hopeful task; even taking a residence outside the city in order to pursue it with less interruption. By the spring of 1830 two acts were ready. With them he quitted Riga, his engagement there having ended; retraced his steps to Königsberg, paid some of his old debts in that city, and made preparations for a triumphant campaign as Meyerbeer's rival in the affections of Paris.

Travelling in 1839 was an expensive luxury, and Wagner had very seriously to consider the means by which Paris could be reached. That is to say, he was bound to discover the cheapest. Not for him, with a slender purse, a costly journey overland. He must go by sea, and even plough the waves with the most economical apparatus available. High summer time allowed reasonable presumption of a pleasant passage; so, taking heart of grace, Wagner engaged berths for himself, wife, and Newfoundland dog on board a sailing vessel, bound from the port of Pillau to London. Before the voyage of that good ship ended one of her passengers must have been tempted to enquire in what matter he had, like Jonah, offended Providence. "But the Lord sent out a great wind into the sea, and there was a mighty tempest in the sea, so that the ship was like to be broken." We do not find it recorded that Wagner slept through the storm till awakened by the mariners' "What meanest thou, O sleeper," or that they cast lots to discover the offender so sternly pursued by the ruler of the winds and waves. Instead of casting anybody overboard as a peace offering, the captain ran for the nearest port. Trying his luck a second time, a second and even a third tempest assailed him, driving the vessel that carried "Cæsar and his fortunes" far to the north, off the wild coast of Norway, and only permitting her to reach the desired haven after four weeks of striving and distress. In this form also, as in so many others, was our composer warned—

To bear with accidents, and every change
Of various life; to struggle with adversity;
To wait the leisure of the righteous gods;
Till they, in their own good, appointed hour,
Shall bid thy better days come forth at once,
A long and shining train, till thou, well pleased,
Shalt bow, and bless thy fate, and say the gods are just.

Wagner, his wife, and his dog found themselves at length safe in London, where they stayed eight days, merely as sight-seers. It is stated that the master never once entered a theatre during that time. Perhaps there was nothing to interest him in the bills; or it may have been that his German belief in the musical impotence of Englishmen was great enough to drive out of mind both doubt and curiosity; or, peradventure, the idea of Paris had possession of him to the exclusion of aught else. Trusting himself once more to the tender mercy of the waves, Wagner safely reached Boulogne. This was in August, 1839, when Paris had emptied, as the phrase goes, upon the sea-shore. Boulogne, unsavoury then much more than now, had its share of visitors notwithstanding,

and among the people who came down from the capital to defy the inner harbour and all its odours was Giacomo Meyerbeer—the illustrious and happy Meyerbeer, who had reached the "top of the tree" and from that giddy height complacently looked down upon the bent backs of adoring multitudes. Wagner soon discovered his presence in the town and lost no time in making his acquaintance, to cultivate which he remained at Boulogne four weeks. An odd conjunction of individualities! Contrast of circumstances was scarcely less great than contrast of character in these two men. The younger, naive, impulsive, given to thinking that the affairs of life must be and were as they should be; the other, an astute man of the world, calculating every move, and leaving not the smallest stone unturned if, perchance, anything might be found under it.

But Meyerbeer's behaviour to his young and unknown countryman could hardly have been dictated by the politic reasons that usually guided him. He had nothing to gain by it, and he could not foresee the future distinction of the man who came appealing for help. Whether the composer of "Les Huguenots" would have shown himself quite as complaisant had he known in advance certain passages in Wagner's "Opera and Drama" and "Judaism in Music" is matter for speculation. We may take it that Meyerbeer was no little amused by the simplicity of his compatriot's design upon the lyric stage of Paris. So might an old pilot, familiar with the sandbanks of a difficult navigation, smile at the inexperienced seaman who proposes to make a straight course for port. The elder composer did not fail of good advice. Having seen and approved the two acts of "Rienzi," Meyerbeer asked by what means his young friend proposed to live while hunting fortune up and down the streets of the capital. Wagner simply did not know. He had not anticipated that the chase would be a long one. Meyerbeer shook his head ominously, but proceeded to impress the fact that the letters of recommendation which Wagner had asked of him were not to be depended upon. Said the senior master, in effect: "Do not trust to them, but make personal application repeatedly and day after day till they are forced to recognise your claims in self-defence." With this Wagner was dismissed, but by no means unprovided with letters recommendatory. Meyerbeer gave him one to Léon Pille, director of the Opéra; another to Arténor Jolly, director of the Renaissance—a theatre at which *opéras comiques* were then produced; another to the publisher, Schlesinger; and yet another to Habeneck, Conductor of the Conservatoire Concerts. Thus well provided, and backed by Meyerbeer's great name and influence, our young master entered Paris with a light heart. It was the month of September, 1839, and Wagner was twenty-six years old—young enough to be buoyed up with the hope that anticipates no difficulties. It was not for him at his age to indulge the mature philosophy, and remember that "Hope is a pleasant acquaintance, but an unsafe friend. Hope is not the man for your banker, though he may do for a travelling companion."

Wagner's first act in Paris showed a proper appreciation of limiting and limited circumstances. He was not his own master in the choice of lodgings, and stern necessity drove him to a modest furnished apartment in the Rue de la Tonellerie, near the great markets (Halles). The neighbourhood was not artistic, but it was cheap. He next presented the Meyerbeer letters, to be astonished, we may well believe, at their potency, and more than inclined to doubt the amiable writer's warning. The magic name of Meyerbeer seemed to open all hearts and arms. "Léon Pille," writes Gasperini in his *La*

Nouvelle Allemagne Musicale, "took to him at once; Schlesinger made him a thousand offers of service, and Habeneck behaved to him as an equal to an equal." Thus distinguished by men of repute and influence, who shall blame Wagner if, in the innocence of his provincial German heart, he deemed the battle more than half won, and saw himself, in a vision of the near future, triumphant on the stage of the Grand Opéra? Alas, vain dreams!

But the rude awakening was not sudden. We shall see how, one by one, the fond illusions "made themselves air."

At first, there was hope with regard to the lyric stage. Wagner, nothing doubting, worked with a will at the completion of "Rienzi," and even obtained from the director of the Renaissance a promise to bring out his unlucky "Novice of Palermo," the subject of which, its author hoped and believed, would be found in harmony with French taste. On the strength of this prospect, Wagner did a very characteristic thing. Of a nature too sanguine for prudence in money matters, he now quitted his cheap lodgings near the Halles and took a much more expensive apartment in the Rue du Helder—then a most fashionable quarter of the town. Now to bloom forth as an artistic leader and man of mark! But he soon had to quit the Rue du Helder. Parisian landlords and tradesmen are not sentimental, and the spectacle of genius in distress affords to them no reason why rent should be forgiven and bills left unsettled. Let us promptly dissipate the operatic dream. Wagner was not long in finding that the chances of "Rienzi" on the great Parisian stage were nil, and he completed it with a view to its production in Dresden; but the "Novice of Palermo" kept him some time in suspense. Jolly really meant to produce that work. He obtained a French translation of the book from Dumersan, and the opera stood almost ready for performance when his resources gave out and the theatre was perforce closed. Our young master had to confess himself beaten along the line of lyric drama. He was waking up to the realities of a hard world, in which it is necessary to command success, and of very little use merely to deserve it.

We must now see how he fared in the department of orchestral music. Schlesinger, a constant friend, used whatever influence he possessed with Habeneck in Wagner's favour, and succeeded in obtaining a promise that if the young German composed an Overture on the subject of "Faust," as he had a mind to do, it should be tried at the Conservatoire—tried, not necessarily produced. With this prospect Wagner was delighted, went cheerfully to his task, and soon had the score ready for the copyist; Schlesinger quickly took the public into confidence through the medium of his journal, the *Gazette Musicale*, wherein appeared a note to the following effect:—"An Overture by M. Wagner, a young German composer of very remarkable talent, has just been rehearsed by the Conservatoire orchestra, and has obtained unanimous applause. We shall hope to hear this work and give an account thereof." In this paragraph the kind-hearted journalist sacrificed something of truth to the interests of friendship, the fact being that the "Faust" Overture, once tried, never had a chance of public performance under Habeneck. The "sociétaires exécutants" pronounced it a "long enigma," the secret of which they felt no desire to penetrate.

Here a word upon the abortive Parisian "Faust." It was not the "Faust" Overture we now know; that being a careful and complete revision of the original, made at Zurich in 1855, and produced at Munich in 1865.

Wagner was equally unsuccessful with other Overtures. In March, 1840, Parisian "Society," then much concerned about the sufferings of Polish refugees, organised a Concert for their benefit, Wagner, made alert by necessity, deemed this a good opportunity for the introduction of his Riga Overture, "Polonia." He hastened, therefore, to the Conductor, Duvinage, who said he would look at the score. He may have done so. The one thing certain is that the anxious and expectant composer heard no more of it, nor did he, in his great disappointment and disgust, trouble to fetch away the MS. Mr. Adolphe Jullien tells a curious story concerning the after adventures of the score. According to him, it remained for twenty years in the possession of Duvinage, who then lent it to Henri Litolfi. Litolfi, in turn, passed it over to Arban, who desired to produce the work at one of his Casino Concerts, and for that purpose handed it to the copyist of the Théâtre Italien. Subsequently, both Arban and the copyist forgot all about the matter, and the score remained in the Italiens till Escudier's failure in April, 1879, when it passed, unnoticed among a mass of other music, into the possession of the publisher, Choudens, who re-discovered it. Choudens mentioned the Overture to Padeloup, and Padeloup thought to have it performed, but he too failed in carrying out his purpose. Lastly, the work was claimed for Wagner by a friend who had long been hunting for it, and was next heard at Palermo in 1881, on the occasion of Madame Wagner's birthday.

Now the Overture "Christopher Columbus," already known to us, comes on the scene. Faithful Schlesinger, finding that Wagner could not get a hearing, determined to give him one, at a Concert offered to the supporters of the *Gazette Musicale*. This purpose he carried out on February 4, 1841, when the Overture above-named was produced, and, in the next issue of the paper, duly praised, though not without qualifications. More good came of this friendly help than either Schlesinger or Wagner reckoned upon. Schumann read of the performance and called German attention to it in the *Neue Zeitschrift*, pointing out the Overture as the work of "a young Saxon, silent for a long time, now, happily, returned to composition." But the fate of "Christopher Columbus" proved to be even more unlucky than that of "Polonia." Encouraged by the measure of approval gained in Paris, Wagner sent the score to Jullien in London, hoping for a performance at his Concerts. Jullien returned the MS. unstamped, and, as Wagner had not money enough to pay postage, the authorities refused to deliver it. Thus "Christopher Columbus" vanished for ever from sight, and what became of it nobody knows.

(To be continued.)

THE REID CHAIR OF MUSIC IN EDINBURGH.

THOSE who are interested in the condition of music in Scotland will join in the wish expressed by the writer of a series of articles which appeared recently in the *Scotsman* newspaper, to the effect that the duties of the Chair of Music in Edinburgh University may be arranged in the future to bring about the complete design of the founder. At the present time it appears that there is a Commission sitting to enquire into the condition of the Universities, and the powers with which it is invested are practically unlimited. The laxity, if not the indifference, with which the matter of music in the University of Edinburgh has been regarded by the governing body of that institution is the text of the articles above referred to. The statements plainly made, yet with

the calmness of intimate knowledge, are such as to command public attention and to prompt energetic action on the part of those who would doubtless benefit largely by a revision of the manner in which the bequest has been administered hitherto.

The Edinburgh Society of Musicians, an important body composed of the most prominent and distinguished professional musicians in the Scottish capital, has already held a special meeting and has expressed sympathy with an effort which it is proposed to make to secure evidence as to the working of the duties of the Chair of Music in the present, and the members are to be invited to co-operate together in suggesting plans for their better fulfilment in the future. The Chair was founded by General John Reid, a lover and composer of music, who was born in 1721. He was educated in the University, and died in 1807 at the age of eighty-six. By his will he provided that his estate should be applied to the establishment of a Chair of Music subject to the life interest of his daughter. She died without issue in 1838, and the sum of £70,000 remained to be apportioned according to the terms of his will. The "Reid Chair" was founded in 1839. "For sixteen years the chair was starved. Not only the spirit, but the letter of General Reid's will were shamefully ignored and misinterpreted; and it was only when the Magistrates of Edinburgh forced the hand of the Senatus by legal action in the Court of Session that the chair was established upon a financial basis commensurate with even a moderately liberal interpretation of the will." The testator's desire was, in the first place, to establish a fund for the endowment of a Professorship of Music and the maintenance in all time thereafter of a Professor of the Theory of Music, "an art and science in which the Scots stand unrivalled by all the neighbouring nations, in pastoral melody and sweet combination of sounds." He desired also that the authorities should make "such rules and regulations as may contribute to give stability, respectability, and consequence to the establishment."

By this it would seem that General Reid's intention was to make the Professorial Chair the source of musical knowledge in the University, and perhaps also the means, direct or indirect, for the advancement of the art in Scotland. The professors who have held the chair since its establishment—John Thomson, Sir Henry Bishop, Henry Hugo Pierson, John Donaldson, and Sir Herbert Oakeley—have approached the responsibilities of their office in various ways. Mr. John Thomson gave the first "Reid Concert," in obedience to the provisions of a codicil in the general's will, but otherwise he did nothing but draw his salary. He died in the second year of his professorship; ill-health prevented his giving any lectures according to his engagement. He was succeeded by Sir Henry Bishop, who did not appear to entertain any serious intention of fulfilling the duties beyond attending to the annual "Reid Concert." He gave an inaugural address, but failed to establish a class, and, being pressed to attend to the duties of his office, he resigned in 1843. Mr. Donaldson was a candidate for the office to which Mr. Henry Hugo Pierson was appointed. Pierson never appeared in Edinburgh at all during the year he held the post. Steps were about to be taken to remove him when he resigned, and Mr. Donaldson again appeared as a candidate. "The opposition party in the Senatus, wearied by the repeated failures of their nominees, were overcome. Mr. Donaldson was appointed in 1845, and with his accession to power began a new era in the history of the Chair. He had from his youth been an ardent student of music, and had taught with considerable success in

Glasgow. He saw that the bequest had been wrongly dealt with, and he set to work to bring about a proper state of things in the face of the most strenuous opposition. He provided proper apparatus for his lectures and classes, "unequalled by any collection in the world"; he made efforts to give the "Reid Concert" without charging for tickets; he started classes without fees; at one time he had four classes of music students, numbering in all about 240—a state of things never equalled before or since; he gave lectures although he was in very indifferent health. When he failed from illness to continue his lectures, and the Senatus remonstrated, the "plucky little professor, with the hand of death almost upon him, took up his labours anew, and lectured for two winters with a measure of success scarcely to be looked for from his broken-down condition." He died in the autumn of 1865, and was succeeded by the present professor, who was preferred above John Hullah, Sterndale Bennett, and others who were candidates.

With the assistance of Hallé's band Sir Herbert Oakeley has revived the interest in the "Reid Concerts," and has made them famous. He has given many Recitals upon the organ in the music school, which have been interesting, though the character of the programmes shows that they are only incidentally educational. He has intimated his desire to do all that is in his power to realise the purposes for which the Chair was founded, and has expressed himself in favour of instituting examinations for degrees in music to be conferred by the University. The purposes of the Reid bequest have, however, not been fully accomplished in his time, and it is therefore reasonable to assume that the failure, if such it may be called, is not so much due to him as to certain hampering conditions by which he is surrounded by the Senatus.

Here then it would seem that as the University has been indifferent to public opinion, and has neglected to accommodate the means at command to the needs of the age, there is ample reason why the efforts of all musical people in Scotland should be so directed as to induce the Universities Commission to take cognisance of the matter, and to institute a series of enquiries with a view to the improvement of the position of the Chair of Music in the University of Edinburgh.

As the writer of the articles points out, "No one who has looked into the question can doubt that General Reid, in leaving his fortune to found and endow a Chair of Music, had the idea—vague and undefined it may be, in detail, but unmistakably clear in its main outlines—of establishing in the University in which, as he tells us, he spent the happiest days of his youth, a school of musical culture, where the best teachers of the land would find employment, and where the youth of Scotland might have the opportunity of studying, in all its branches, an art in which, in the founder's opinion, his nation is 'unrivalled by all the neighbouring nations in pastoral melody and sweet combination of sounds.' It is not for lack of money that such an idea has not been realised, for the testator's estate altogether amounted to over £80,000, of which £40,000 were set apart for the purposes of the Chair. There is no reason in the world why Edinburgh University should not have a Faculty of Music, with the same powers to grant degrees as are enjoyed by Oxford, Cambridge, and Dublin. By a judicious expenditure of the funds, even as at present allocated, a staff of efficient teachers in musical subjects could be associated with the Chair. The Chair has so notoriously failed to teach that the wonder is that nothing has ere this been done to put things on a

better basis. It is, however, not yet too late." It is believed that Glasgow and Aberdeen have held back because it was felt that the initiative should be taken by the University of the chief city in Scotland, more especially as it already possesses the means to do the right thing. Is it that the will is wanting? In that case the Commission may direct the way to the will, and the matter will be set upon a promising, if not a wholly satisfactory, basis. As, however, the progress of music in Scotland is both steady and solid, other institutions besides the University of Edinburgh may make the effort to obtain proper academical recognition for its musical students, and to establish a system of musical instruction with the support of one or other of the Universities. This task, it is believed, can be hastened by the united efforts of the two great musical associations in Scotland—the Societies of Musicians in Edinburgh and Glasgow—conjoined with the efforts of all those engaged in furthering the art throughout the country. The success of this combination will be regarded as a great triumph by all "the brethren of the tuneful muses" throughout the Queen's dominions. The first thing to be accomplished would be, with the aid of the Commission, to get the Reid Chair of Music placed in a position to fulfil the founder's desires, and to establish a national School of Music in Scotland, with Edinburgh as its centre, and so to further develop the unquestionable musical power in the people which has been suffered to lie almost dormant for so long a period from various causes. The days of pre-judice are past, the days of neglected trusts should be also among those that are numbered.

We are, it seems, threatened with a new terror—political musical societies. On the 5th ult. a Home Rule Meeting was held at Cambridge under the auspices of the Women's Liberal Association, and during the course of the proceedings music was discoursed by members of the "Liberal Musical Society." We think that all musicians, whatever their political colour, will endorse the sentiment contained in a leaderette in the *Globe* of the 7th ult., from which we extract the following paragraph:—"Hitherto musicians, whether professionals or amateurs, no matter what their individual political opinions, have always met on common grounds where the exercise of their art was concerned. Mr. Morley and Mr. Balfour may sometimes both be seen patronising the same Concert in St. James's Hall, and the audience remains unconvulsed by the presence of the rival champions. But now that it has come to the prefixing of party labels to musical societies, this happy state of things is doomed. Each party will have its favourite composers, and the critics will be at pains to discover in their works political, not poetical, 'motives.' Wagner will, for many reasons, be probably chosen as the musical apostle of Separatism, and indeed it would not be difficult to point out the numerous affinities that exist between Wagner's music, with its endless modulations and chameleonic changes, and the policy of the Liberal chief. The Liberal Unionists, in virtue of their great intellectual attainments, may be confidently expected to declare their preference for Brahms over all other comers. The Conservatives, on the other hand, will presumably remain firm in their devotion to the Italian school. The Jacobins should obviously extend their patronage to the musical director of the Alhambra. One thing is to be said about the new departure, that only 'wondrous woman,' as the Greek dramatist calls her, could have devised it. We may now expect to hear of political

cricket clubs, Radical race meetings, and Socialist Cinderellas. But fortunately inaugurating a new departure is a very different thing from carrying it to a successful issue. The priest in politics we have sometimes perforce to endure; the electioneering musician is altogether 'beyond the beyonds.'" The setting of political ballads to well-known airs is a different thing, and though not altogether commendable is inevitable. Nothing whiles away the time before the arrival of the great guns at a political meeting so effectively as singing such partisan ballads. But the establishment of musical societies to which only Home Rulers or only Unionists may belong is an innovation which cannot be too vigorously denounced or speedily exploded.

A CURIOUS and original mode of retaliation is reported to have taken place not very far from London. The members of a certain religious community having a small piece of vacant ground behind their place of worship, decided to erect an assembly room upon it, where they could give Concerts and entertainments. It appears, however, that they made an encroachment or arranged their building so that it somewhat spoiled the property of one whose garden was adjoining. He being a man of peace, first of all mildly called their attention to the fact. They did not even acknowledge the receipt of his communication, but built on. He wrote again; they covered the walls with a roof. Once more he sent an epistle; they painted and decorated their building. In due time they announced the date for the opening of their hall, and gathered together several choirs for a special Commemorative Concert. The offended gentleman, finding neither courtesy nor redress, devised a plan of revenge. He had a platform erected in his own garden by the wall which was nearest to the stage upon which the performance was to be given. When the time arrived for the commencement of the Concert, the purpose of the platform was made known. He had hired a brass band with drums and cymbals, which performed all the most noisy tunes they could think of, and played with such vigour as to make the proposed Concert in the hall an impossibility. They mildly called his attention to the fact. The band played "O what a surprise." They sent a deputation of their most influential members of the congregation. The band played "Ballyhooly." They implored him to desist as the time was past for their opening hour. The band played "If you want to know the time, ask a Policeman." There was nothing left but to give the Concert in the chapel. This was equally impossible, as the singers could not keep in tune because of the band outside. The assembly was dismissed. The gentleman has permanently retained the services of the band, and has signified his intention of giving open air Concerts each time the hall is to be used for music or other meetings. Unless some compromise is effected the hall will be therefore practically useless, and the money spent in its erection will be wasted. All this might probably have been avoided by the exercise of a little courtesy at the outset.

AT its commencement it was splendid, "leaving one's heart quivering like some frail bark on the crest of a vast wave, as to whether it should relapse into the gulf of gloom behind or plunge into the light hollow below and before it—a rainbow telling of storm past or to come." Then it became "like a throng of autumn leaves whirled into the air and falling softly again—or like fragments of some shattered Paradise." Then it was "as if all the winged genii of the rocks,

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gorges, rivers, and winds were gathering together to bewail some prostrate hero." Then it was "an underbreath, with whisper of waves and ripple of wild grasses, together with soft grievings as of a shadowed pine forest delicately waning and waving." Presently it "reminded one of wild birds receding in a cloudy afternoon. Every now and again great oaks seemed to crash and shiver distantly but . . . still the air seemed to remain sunless, tranced, mysterious as in eclipse. Suddenly beams as of a blood-red sunset seemed to shoot over the weird scene." Even when it dies it is unlike other things, and seems "moving majestically on to a *dim-drawn hush*: so strange, sudden—complete as death itself." Yes, but Name, Name!—what and who was or is it? And who wrote its history? Any reader can see at a glance that it must have been, as Miss Codger said, "a topic Spirit-searching, light-abandoned, much too vast to enter on at this unlooked-for crisis." But this writing does not date from "the National Hotel, U.S.," nor yet from Bedlam, nor does it describe a nightmare, nor sea-sickness, nor an earthquake, nor a pantomime, nor a Snark, nor is it nonsense, nor an acrostic, nor (worse still) a joke. It is a grimly earnest description contained in the *Musical World*, February 15, 1890; the thing described is a musical piece, and the writer is that sanest and least humorous of men—a real live musical critic. Thank heaven, the same writer admits that all music is not like this; the rest he says is psychological; but he adds: "Now music that is psychological should not be played before one until one has devoured the entire works of Herbert Spencer and Alexander Bain." Which music is to be preferred? It is a fearful alternative to which musicians are put; they must choose—and their choice is brief and yet endless—between the devil and the deep sea. It is a terrible choice.

In an article in the February number of the *Nineteenth Century*, by Sir Edmund Hay Currie, entitled "The working of the People's Palace," the writer states that, "two years' experience has taught that the inhabitants of East London have every appreciation and enjoyment of high-class music, and that a good performance of refined music is received by them with enthusiasm." "In the matter of Sunday opening," Sir Edmund Currie writes, "the trustees have had no reason to regret a single step they have taken. Sunday morning in an East-end non-church-going labourer's household generally sees the husband turned out of doors, to walk about for an hour or two while the dinner is being cooked and the place generally 'set to rights.' He lounges about till one o'clock, when the public houses open, and stays drinking at the nearest bar till his dinner is ready and sometimes longer. Now, however, as soon as the church congregations are dismissed and before the public house doors open, he finds the great Queen's Hall, well warmed and lighted, open for him, and an excellent Recital of sacred music being performed for his benefit. From 900 to 1,000 of these men come every Sunday mid-day to hear the music instead of going to the public house. At half-past four there is more sacred music, this time, to a great extent vocal, and provided either by the Palace Choral Society or by members of neighbouring church choirs and other vocalists who are so good as to volunteer to help. In the evening, at eight, another Organ Recital is given. The times at which the music is performed are so arranged as not to clash with those for attendance at church or Sunday school, and no music is performed but that regularly given in churches."

SIR ROBERT STEWART, in the course of a most interesting Lecture on Ancient Irish music, delivered in Dublin, said that the harp was the instrument of high society while the bagpipe was devoted to the dances of the lower class, to funerals, and to military purposes. "Let it be remembered," he said, "that we are not speaking of the Irish pipe of to-day, but of the great Irish bagpipe of the sixteenth century—a powerfully-toned instrument which closely resembled the Scottish bagpipe—that is to say, it was blown by the mouth at high pressure, and was decidedly false in the melodic intervals of its scale. About 1760 the Irish pipe, taken away from the mouth, was gently inflated instead by means of a small bellows worked by the arm. (Hence the phrase 'more power to your elbow,' addressed to pipers whenever it was desired to encourage the performer to increased exertion.)" The question is whether the date given by the accomplished professor for the change in the method of blowing is not somewhat late. It is believed that the "ullan," or "elbow bellows," to the pipe was known to Shakespeare, and that the expression "woollen bagpipe" in the "Merchant of Venice," Act iv., Scene 1, is but a corruption of the term "ullan bagpipe"—that is to say, a bagpipe whose bellows is inflated by the elbow.

THE Rev. Dr. Havergal has compiled a work of memorials of the late Professor of Music in Oxford, published by Ellis and Elvey, Bond Street, entitled, "Memorials of Frederick Arthur Gore Ouseley, Baronet, M.A., Doctor and Professor of Music in the University of Oxford, Precentor and Canon Residentiary in the Cathedral Church of Hereford, Founder of St. Michael's, Tenbury, and First Incumbent of that Church." It contains nearly all the newspaper comments upon his death, and a few original papers on various phases in his life and character written by some of his personal friends. The most interesting of these are the anecdotes of the infancy of Sir Frederick, and the early development of his musical genius, contributed by his sister. The other papers, written by those who knew him later in life, are more or less interesting. The cuttings from the papers are given without any attempt to correct the mistakes made by the authors, many of whom probably only knew him through his works and the ordinary accounts given of him in certain books and public journals, many of which are not trustworthy.

FACTS, RUMOURS, AND REMARKS.

O THE mysteries in human life! At the Westminster Police Court, the other day, appeared one Patrick Donoghue, who "refused to give the magistrate any information respecting his career or domicile," but of whose nationality there could be no question. Patrick was charged with sacrilege. He had broken into the Church of St. Paul, Knightsbridge, ostensibly with designs upon the money-boxes, and, it appears, he did try to get possession of their contents. Plunder was, no doubt, the purpose of Patrick, but from facts which came out in examination, there is reason to see in him merely an unconscious instrument of Nemesis. Else why, we ask, did Patrick, when his gentle "Open, Sesame," to the boxes failed of effect, go straight to the organ and then and there set fire to a quantity of voluntaries and fugues? There is no connection, as far as we are aware, between a baffled burglar and a holocaust of organ music. No, Patrick simply worked out the decree of Fate, like a hero of Greek tragedy, and the offending voluntaries and fugues went up in fire and smoke. If the avenging gods mean further to employ

incendiaries, no church will be safe, and the offices will be raising their terms of insurance upon the house of every man who owns a musical library. The act of unconscious Patrick Donoghue opens up serious possibilities.

MR. PETER THOMAS McCULLUM, who modestly confesses that he does a little on the trombone, lately laid before the Richmond Board of Guardians a comprehensive scheme for reforming matters connected with the Workhouse chapel. After offering to undertake the cure of souls by contract—fourpence for every person added to the congregation and an extra penny per head for converts from Roman Catholicism—Mr. McCullum stated: "I would also undertake to make the musical services attractive, if the guardians would allow me to put the best singing inmates into surplices. . . . I would, with your permission, introduce full choral services with an occasional orchestral accompaniment"—the orchestral accompaniment to be supplied by the McCullum family of half-a-dozen instruments, including the paternal trombone. We regret to say that the reception given to Mr. McCullum's offer was not on a par with its own rare humour. The Guardians gravely and coldly declined it with thanks. But what can you expect from Guardians?

THE Sunday-music question has just been fought out in Worthing. It seems that the pier directors have for some time given Concerts of sacred music on Sunday evenings, at a time when attendance thereat did not involve absence from church. A Puritanic section of the shareholders, offended by the arrangement, took advantage of the annual meeting to move a vote of censure on the directors. This was opposed by a cunningly-worded amendment: "That this meeting, understanding that the music on the pier on Sunday evenings is confined to sacred music, and to a time not clashing with the ordinary hours of Divine worship, does not desire to interfere with the action of the directors." Trimmers went over to the amendment, which was carried by forty-one to ten. Worthing may sleep in peace. It has the ten righteous men whose presence would have saved the Cities of the Plain.

SOME fuss has recently been made about a Cinderella dance, organised by the choir of St. Nicholas, Cole Abbey, and especially about the rector, Mr. Shuttleworth, appearing thereat, as was alleged, in the dress of Tony Lumpkin. As a matter of fact, Mr. Shuttleworth wore his usual attire, and it has long been his custom to arrange meetings for his congregation, at which those who love the exercise can indulge in a dance. "To the pure all things are pure," and joining in a waltz or quadrille is not necessarily a mortal sin. Under the circumstances it is, of course, incumbent upon Mr. Shuttleworth and his people to be circumspect. We have never heard that they have been anything else.

WE think that the artists of the Carl Rosa Grand Opera Company have taken a sensible resolution with regard to the memorial of their late chief. It was suggested to establish one or more musical scholarships, but this met with little favour, and naturally at a time when it is difficult to fill existing scholarships with the right material. Eventually, the artists decided to use the money they have obtained as the nucleus of a sick fund for the benefit of themselves—by which, of course, is meant the benefit of the hard-worked, poorly paid, rank and file.

IN connection with the visit of Madame Patti to San Francisco, the wire-pullers trotted out the "crank" who; a few years ago, is said to have threatened her life with a dynamite bomb. "On hearing of the approaching return of Madame Patti," we are told, he made preparations for another attempt on her life, but went raving mad before her arrival. He is now confined in Stockton Lunatic Asylum, where he passes half his time in singing "Home, sweet home." Of course, if the poor man be a rival artist, the cynical will declare that the fact explains everything.

ACCORDING to Mr. Otto Lessmann, high-class Concerts pay no better in Berlin than in London. He tells us that owing to the enormous number of Concerts which take place in the German capital, the givers of Concerts, other than those supported by subsidies or guarantees, neither can nor do expect to make any profit out of their ventures. They have ulterior motives, and sacrifice present cash on the chance of indirect future returns. It is some comfort to know that London does not stand alone as a doubtful field for the operations of the Concert-giver.

So the "Yeomen of the Guard" ("Der Königsgardist") has been withdrawn at Kroll's Theatre, Berlin, and the house is shut up. What other result had the manager a right to expect? Not even Gilbert and Sullivan, in a German dress, could hope to attract the Berliner to the recesses of the Thiergarten in the depth of winter. Imagine the melancholy spectacle of leafless trees, deserted beer tables, and wintry vistas, where in the proper season are light and life and song. Your Berliner is a man of sentiment.

WITH reference to the latest report of the Crystal Palace directors, we are here concerned only with two or three statements. We learn, in the first place, that there is always a falling off in the sale of season tickets during the year following a Handel Festival; next, that the performance of "Elijah" in the central transept was "perfectly satisfactory"; lastly, that the directors are determined to keep up the character of their entertainments. All which, save the first statement, is perfectly satisfactory too.

IF the example set by the Canadian Parliament should generally be followed, need may arise to examine in vocal skill all candidates for legislative honours. It is gravely stated that during the discussion of a certain bill, and just before the division, the House burst into song, premier and members of the ministry joining heartily in the chorus. We are disposed to think that the wag who once called upon Mr. Speaker for a song was only in advance of his time.

AN "experienced German professor" advertises that he will cure "cold, stiff, crooked, weak, or wet fingers," and fully prepare them for playing, through simple gymnastics. The lessons are only 2s. 6d. each; but then the professor does not say how many lessons are necessary; and as he also gives instruction by letter, he leaves us in doubt as to how these defective fingers are to be got into playing order by post.

AT the "Kettle-drum Tea" recently given to Mr. Toole, a critic says that many well-known faces moved about and talked pleasantly, to the accompaniment of the Bijou orchestra. We are told that the

meeting "proved much more lively than an afternoon party generally is"; but would not the talking have been more pleasant without the Bijou orchestra, or the Bijou orchestra more enjoyed without the talking?

We hear that the programme of Mr. Henschel's first Orchestral Concert for Children includes three movements from Bach's Sonata in D, Haydn's Symphony in G, the Ballet music from Gluck's "Iphigénie en Aulide," three movements from Mendelssohn's music to the "Midsummer Night's Dream," and Rossini's Overture to "William Tell." Such a rich musical treat will make many "long to be a child again."

A WRITER in the *Daily Graphic*, though not quite liking the presentation of a Mozart Sonata with an obbligato for a second pianoforte by another hand, pleads in extenuation that Mozart supplied "The Messiah" with additional accompaniments, &c. We express no opinion on the measure of responsibility incurred by the "other hand," but it used to be accepted as an axiom that no number of wrongs can make one right.

At least one of the musical journals which Germans run in America has warned Vladimir de Pachmann away from that hospitable land. It says in effect: "We have D'Albert and we shall have Bülow, wherefore spare us this Calmuck Chopin player." The artist thus elegantly designated is further spoken of as having offensive personal peculiarities, which Americans will never "stomach." Poor de Pachmann! What a pity he is not a Teuton!

THE managers of the Carl Rosa Opera Company have put in hand Mr. F. H. Cowen's Scandinavian opera, and hope to produce it toward the close of their London season. We understand that the leading characters will be represented by Miss de Lussan, Miss Tremelli, Mr. Barton McGuckin, and Mr. Leslie Crotty. The tenor part is of exceptional importance, and will put a heavy strain upon Mr. McGuckin's resources.

At a Lecture on the Musical Scale it was stated that "for true intonation, fifty-two notes to the octave were theoretically required." To the comfort of the hearers, however, the lecturer afterwards admitted that "only thirty-five of these were practically necessary." It is to be hoped that even this number may be lessened, supposing that we are content to listen rather to musical beauty than to acoustical truth.

CONSIDERING the great expense of a good pianoforte, it seems strange that the many owners of first-class instruments by accredited makers, who continue to announce that they are ready to "sacrifice" them at one quarter of their original cost, should not be able to dispose of them. One, especially, that we could name must already have cost more for advertising it than is asked for its purchase.

It is said that, "out of compliment to Verdi, the Italian Minister of Fine Arts has forbidden the playing on the barrel organs of mendicants throughout Italy of any tunes from Verdi's 'Otello.'" What a pity that we have no power to issue such an edict in England. We know of many composers to whom all music-lovers would be pleased to pay a similar "compliment."

THE following advertisement opens a new field for the employment of instrumentalists: "Musicians, as under-stewards in mail steamers; all instruments, brass, string, and reed, required at once." We are glad to find that long voyages are to be thus enlivened; but, considering the onerous duties of "stewards" at sea, it is to be hoped that their musical services will be only called into requisition during fine weather.

A CIGARETTE Concert is presumably a Concert in which music and cigarette smoke pervade the atmosphere together. Other distinctions will no doubt soon arise. We shall be invited to "dhudeen Concerts" and "churchwarden Concerts." Then the meerschau may have an entertainment to itself, and the briar-root rejoice in another. True it is we are a great people!

THE ingenious Scot who, possessing some fragments of "Strads," had them made up in Paris and sold the result for £360, finds his concoction returned upon his hands by order of a Court of Justice. There is also a bill of costs to pay. "The best-laid schemes of mice and men, gang aft a'glee." If the quotation be not precisely accurate, the ingenious Scot can, no doubt, correct it for us.

THOSE who assure us that English love of Handel has had a damaging effect upon English music will perhaps rejoice to know that Portsmouth is unspoiled in this sense. On Good Friday next "The Messiah" will be performed there for the first time with full band and chorus! Are there no grounds for moving the High Court to grant an injunction in the public interest?

SPEAKING of Mr. Cowen's new opera, to be produced during the Carl Rosa Opera season at Drury Lane Theatre, a contemporary writes: "Bar the orchestration, it is now completed." Is not this something like announcing that a picture intended for the Royal Academy Exhibition is quite finished. "with the exception of the colouring"?

ORGAN Recitals every Sunday, after morning service, in the Dutch church, Austin-friars! The fact provokes reflection, but we must first be sure that the cautious, circumspect, and conservative Hollanders have anything to do with the building. The instrument is said to be a very good one, and the organist, Mr. Loman, a very good one too.

MR. FREDERIC CLIFFE's orchestral composition for the Philharmonic Concerts is said to be "a sort of dramatic overture, free in form and of full proportions." All who know the composer, and the difficult position in which the great success of his Opus 1 placed him, sincerely hope he may come triumphant out of the ordeal of Opus 2.

A LADY professor announces that her "infant pupil accepts engagements to sing at concerts, 'at homes,' matinéés, &c." We cannot but think that her vocal exhibitions should be confined to "at homes" at her own residence, and in the nursery.

STILL they come! Miss Sherwin, from America, made her *début* at the Royal Opera, Berlin, early in February. She is said to have a soprano voice of great range and power, and that her performance was a decided success. Of course.

ST. STEPHEN'S, South Kensington, is bidding high for the attendance of the musical-devout. Its Lenten programme includes Rossini's "Stabat Mater," on Friday evenings, and Stainer's "Crucifixion," on Sunday afternoons.

AT St. Anne's, Soho, Bach's "Passion" each Friday in Lent. While South Kensington listens to Rossini, Soho revels in Bach. How divergent may be manifestations of the same feeling!

AT St. Andrew's, Wells Street, the special Lenten fare is Spohr's "Calvary," which will be sung as the Anthem at evensong on Thursdays.

Music in its old rôle of Nationalist agent. The Russian choir of Mr. Slaviansky d'Angrenéff, not long ago in London, has been forbidden to sing in various Hungarian cities, where the majority of the population is Servian.

THE University of Adelaide recently conferred its first degree of Mus. Bac., the recipient of the honour being Mr. T. H. Jones, a well-known and much esteemed organist, whose recitals have, for some years, been a feature in the colony.

FELICITATIONS to Mr. Hermann Klein on his marriage with Miss Clarice Cornwell. The wedding took place on the 19th ult., at the West London Synagogue, Mr. C. K. Salaman giving the bride away.

THE present is the sixty-second year of Mr. C. K. Salaman's musical life, which began at the age of fourteen.

It is probable that Mr. C. Lee Williams will compose another Church Cantata for the Gloucester Festival of 1892.

ROYAL CHORAL SOCIETY.

AFTER the experience of Ash Wednesday there can no longer be any doubt in the minds of reasonable persons that Gounod's "Redemption" has taken its place among the few works held in such high estimation by the public that neither time nor circumstance can affect their regard. It cannot be said that the list of principal vocalists was strong, taken as a whole, and persons seeking amusement on the first day of Lent are no longer restricted to musical performances; but the Albert Hall presented a most gratifying appearance, the audience being one of the largest of the present season. Another satisfactory feature of the occasion was the marked improvement displayed by some of the artists engaged. Madame Belle Cole, Mr. Iver McKay, and Mr. Watkin Mills deserve very high praise for the artistic fervour which they threw into their interpretation of Gounod's solemn music. The services rendered by Madame Dotti and Miss Elvidge must not pass unacknowledged. The work done by Mr. Barnby's choir, if not absolutely free from flaw, was, at any rate, worthy of the Association, especially considering that it is now chiefly occupied with the preparation of Dr. Mackenzie's "Dream of Jubal" and "The Cotter's Saturday Night," to be performed on the 5th inst.

LONDON SYMPHONY CONCERTS.

It is a pleasant duty to be able to record a successful conclusion to the fourth season of this enterprise, and to place on record the fact that Mr. Henschel has been so far satisfied with the support he has recently obtained that he has already arranged for another series of Concerts to take place next winter. This is especially gratifying, as the rapid increase in the number and significance of amateur orchestral societies must render professional enterprises of

this nature more and more hazardous, and conductors who undertake them will be compelled to watch the fluctuations of public taste very narrowly in order to attract remunerative audiences. Mr. Henschel proved himself wise in his generation in arranging the programmes of his fifth and last Concerts, and he had his reward in witnessing St. James's Hall well filled on both occasions. On the 6th ult. the Concert was ostensibly a commemoration of the death of Wagner, although this event actually occurred on February 13, 1883. The programme consisted of Beethoven's "Eroica" Symphony, which was very well rendered, and various extracts from the Bayreuth master's works. The interpretation of the latter was unequal, the Preludes to "Die Meistersinger" and "Parsifal" suffering from the coarseness of the brass and wood, while that delicious little piece, "Träume," and the Prelude and *Finale* from "Tristan and Isolde" were exceedingly well played. That the Concert was a popular success is not a matter for dispute.

The final performance, on the 20th ult., was scarcely less attractive. The first part consisted of Brahms's masterly "Academic" Festival Overture, in which the German composer has made such felicitous use of the students' songs familiar to his countrymen; and Mendelssohn's "Scotch" Symphony, which was very well interpreted. Mr. Henschel deserves praise for observing the directions of the composer in not making pauses between the movements. The second part was devoted to Wagner, and included the "Siegfried Idyll," which has rarely been heard to greater advantage; the Good Friday music from "Parsifal," and the Kaiser March, after which Mr. Henschel was recalled and warmly applauded. With reasonable care the success of his enterprise in the future is scarcely open to doubt.

SIR CHARLES HALLÉ'S CONCERTS.

THERE was such a cheering increase in the attendance at the last of these Concerts, which took place at St. James's Hall, on the 7th ult., that the Manchester Conductor must have felt that his labours had not been altogether in vain. A glance at the programme showed that he had catered more successfully for London amateurs than on previous occasions. Beethoven's "Eroica" Symphony, Wagner's "Siegfried Idyll," three movements of Grieg's "Peer Gynt" Suite, and Bach's Concerto for two violins, in D minor, constituted a scheme of the most popular nature, and there was no cause for wonder either that the audience was large or the applause enthusiastic. The performance showed at once the strength and the weakness of Sir Charles Hallé's orchestra. The wood-wind in the Symphony was somewhat coarse, but the unity of the strings in this, and also in Cherubini's "Anacreon" Overture, which was repeated by desire, deserves special praise. Again, the Conductor did not seem altogether in sympathy with Wagner's piece, and the rendering, though correct, lacked distinctiveness, while, on the other hand, the Grieg movements were given with the utmost spirit and the characteristic Dance of Gnomes was tumultuously encored. The solo executants in Bach's Concerto were Madame Néruda and Mr. Willy Hess, the leader of the orchestra, and it is giving the latter no slight praise to say that he proved himself worthy of his companion artist. His tone is pure and full and his intonation excellent. We trust that the outcome of Sir Charles Hallé's enterprise has not been so discouraging as to dissuade him from giving another series of Concerts next year.

CRYSTAL PALACE.

THE Saturday Concerts were resumed on the 8th ult., and Mr. Manns received a hearty welcome from the audience on his appearance upon the platform. The opening piece was Gluck's Overture to "Iphigénie en Aulide," with the few bars of *Coda* added by Wagner to fit it for performance in the Concert-room, the Overture leading into the music of the scene without break in the original. This work was played with care and attention, as was also a Concert-Overture by C. H. Coudery, "To the memory of a hero," given for the first time. The young composer of this Overture—who has already been favoured with a hearing for one of his works, an Overture to "Richard I.," played nearly five years ago—possesses no mean skill in dealing with the

orchestra; but at present he does not display much originality either in melody or the forms of his phrases. His models are certainly of the best—Beethoven and Weber—but he works too closely on their lines not to leave the impression that his powers of memory are greater than those of invention. It would be a beneficial discipline to him—as he shows talent in writing music which involves head work—were he to perfect himself in the art of writing counterpoint before offering other compositions for public judgment, and to try and devise some new and original thoughts rather than second-hand reflections of the composers above-named. There was nothing which the audience could grow excited about in the Overture "To the memory of a hero," and nothing particularly rousing in the music in the abstract, therefore the applause at the end was faint and short-lived. The pianoforte solo selected by Mr. Stavenhagen was Liszt's "Todtentanz," which was given for the first time at the Crystal Palace. It is based upon a series of peculiar variations for pianoforte and orchestra upon a peculiar theme, no less than the ancient melody of the "Dies iræ," which by many is associated with thoughts too solemn to be coupled with artificial "manieren." As a means whereby the technical skill of the pianist could be shown it was eminently successful. Mr. Stavenhagen also played Schubert's Minuet in B minor and Liszt's Hungarian Rhapsody (No. 12), dedicated to Dr. Joachim.

Beethoven's Symphony in B flat (No. 4) was played with all the delicacy and expression for which the band is famous, and the Overture to "William Tell," which ended the Concert, was interpreted in the most joyous manner.

At the following Concert, on the 15th ult., a new Concerto for pianoforte and orchestra, by Jacob Rosenhain, who visited London as a solo performer in the year of the Queen's accession, and is still living and working in Baden-Baden, was performed. The Concerto is pleasantly and smoothly written for the pianoforte, and is chiefly interesting as a specimen of the survival of old-fashioned notions and treatment. Miss Fanny Davies played the solo portion so excellently that the majority of her audience wished that a better instrument had been selected for her. It may have been for the same reason that her performance of the Bach Fugue in A minor was somewhat deficient in colour and clearness of outline. Even the somewhat hackneyed "Rondo Capriccioso" of Mendelssohn was more noticeable for the intention of the reading than for its absolute realisation of the poetry and musical effects designed by the composer. The pianoforte was uneven in its scale, metallic in its tone, and deficient in reserve power, consequently it was insufficient to display the skill of the performer to the best advantage, to say nothing of the thoughts and intentions of the writers. The orchestral works which were given on this occasion presented a brilliant appearance when not associated with the pianoforte. A finer performance of the "Scotch" Symphony of Mendelssohn has not been given for many a long day, and Beethoven's Overture "Egmont," and Sullivan's "Overture di Ballo," were presented with all due appreciation of their respective musical qualities.

The vocalist, Miss Amelia Sinico, the daughter of the well-known *prima donna*, made her first appearance, and sang Mozart's "Batti, batti," and Meyerbeer's "Ombra leggiera," from "Dinorah." That she has been well-grounded in vocalisation was patent through her evident nervousness, and as time passes and experience comes she will doubtless make an acceptable singer. Her voice is not large, nor is her intonation always perfect and accurate, and her scale passages were at times a little faulty. Much may have been due to the ordeal of a first appearance before so critical an assembly. The audience, however, recognised her good qualities and gave her an encouraging reception.

At the twelfth Concert, on the 22nd ult., the Overture to "Richard III." was included in the programme. It was composed, together with the incidental music, by Mr. Edward German, for Mr. Mansfield's revival of Shakespeare's play with that title at the Globe Theatre last year. Mention has been before made of the fitness of Mr. German's work for a Concert programme, and on the occasion of this performance it was received with every mark of favour. The Overture is in regular musical form and the two chief themes upon which it is based, and which

represent the *Duke of Gloster* and the two little Princes, are excellent. The writing is bold and highly characteristic and the treatment perfect in every respect. The further efforts of this gentleman will be looked forward to with pleasure. An exceedingly good performance of Schumann's Symphony in C was given by the band, under Mr. Manns, and Madame Néruda played the "Dramatic" Concerto, by Spohr, with a degree of refinement which she brings to bear on whatever she undertakes. Her second solo was the melodious Sonata in A, by Handel. Miss Lucille Hill, on her first appearance here, made a favourable impression by her singing of the Waltz Song from Gounod's "Roméo et Juliette." The Concert concluded with the Carnival music from "Benvenuto Cellini," by Berlioz.

MONDAY AND SATURDAY POPULAR CONCERTS.

RESUMING the record of these entertainments we have first to speak of the Concert of Monday, January 27, when a very large audience assembled. This was not surprising, as the programme was exceptionally attractive, the concerted works being Beethoven's Septet, which loses none of its popularity, and Schumann's Quartet in A minor (Op. 41), which has more recently won the favour it deserves as a noble and beautiful work. Then the pianist was Mr. Stavenhagen, who might if he felt disposed assume a position second to none in his branch of the profession. His gifts are phenomenal and his *technique* is simply perfect, but certain eccentricities of procedure prevent musicians from according him the praise which would otherwise be his due. For example, on the present occasion he was announced to play Schumann's delightful "Papillons" (Op. 2), but he omitted two numbers, and instead gave the Minuet from Schubert's Sonata in G (Op. 78). It is difficult to assign a reason for this curious proceeding, but it is only fair to state that the "Papillons" were played with such exquisite lightness and delicacy that the curtailment of the work was all the more regrettable. Miss Marguerite Hall was much applauded in songs by Schubert, Henschel, and Brahms.

The scheme of the following Saturday was scarcely less attractive, the principal pieces being Mendelssohn's Quintet in B flat (Op. 87), Beethoven's "Waldstein" Sonata for pianoforte solo, and Serenade Trio in D (Op. 8). The first-named work has a special interest for Mr. Chappell's patrons, apart from its own transcendent merits, for it commenced the first Monday Popular Concert thirty-one years ago. Mr. Franz Rummel was the executant of the Sonata, and his rendering was that of a sound musician who has mastered the mechanism of the pianoforte, though he has been unable to enter fully into the spirit of a work so full of mingled fancy and intellectuality as Beethoven's Op. 53. Miss Liza Lehmann once more occupied herself with native songs, her selections being a quaint old Irish melody, "My Love's an Arbutus," arranged by Professor Stanford; a piquant English ditty, "Good morning, Gossip Joan," concerning which much may be learned in Mr. William Chappell's "Popular Music of the Olden Time"; and a tasteful song, "When Fairyland was young," by Mr. Arthur Somervell.

Little more than formal record is required concerning the Concert of Monday, the 3rd ult. There were only two concerted works—namely, Mendelssohn's Quartet in E flat (Op. 12), famous for its charming canzonetta, and Schumann's Pianoforte Trio in D minor (Op. 63), one of the most characteristic examples of the composer's genius. Mr. Franz Rummel, who was again the pianist, in place of performing an important work, gave some trifling pieces by Schubert, Chopin, and Mendelssohn in a style that does not call for remark. As an encore he played Chopin's Berceuse in a very acceptable manner. The vocalist was a Miss Christine Nielson, understood to be a young American lady. Her first song, Brahms's "Wie bist du meine Königin," was too high for her mezzo-soprano voice, and she was evidently very nervous; but in Rubinstein's "Sehnsucht" she made a favourable impression, marred only by a slightly unpleasant vibrato.

Among the chamber works of Brahms is a Trio for pianoforte, violin, and horn, in E flat (Op. 40). The combination of instruments is unusual, it is true, but it must be

regarded as an oversight that the work had never been added to Mr. Chappell's repertory until Saturday, February 8, 1890, for its intrinsic merits are such as to command the acceptance of musicians generally. With the exception, perhaps, of the *Scherzo*, the work is in Brahms's best style, the themes being full of dignity and expressiveness, and the structure of the movements as symmetrical as the greatest stickler after form could desire. The third section, *Adagio mesto*, may compare in solemn beauty with some of Beethoven's slow movements. Splendidly played by Sir Charles and Lady Hallé and Mr. Paersch, the Trio made a strong impression on the audience. The other concerted works in the programme were Mozart's Quartet in D minor and Bach's Sonata in A, for pianoforte and violin (No. 2). Mr. Hirwen Jones introduced a tastefully-written song, "My little maid and I," by Signor Piatti.

Brahms's Trio for horn, &c., was repeated on the following Monday, and again gave much satisfaction. On this occasion Sir Charles and Lady Hallé made their last appearance for the season, and were the object of a special "ovation" at the close of the Concert. The programme included Spohr's melodious Quartet in A (Op. 93), one of the very few by this composer that still keep their place in the repertory; three of Heller and Ernst's "Pensées Fugitives" for pianoforte and violin, and Beethoven's Sonata in F sharp (Op. 78), a favourite with Sir Charles Hallé. Madame Hope Glenn won considerable applause in songs by Meyer-Helmund, Raff, and T. Linley.

On Saturday, the 15th ult., the leader was Mr. Johann Kruse, an excellent violinist, quite worthy to preside at the first desk. The programme was exceptionally attractive, and there was a crowded audience. Brahms's Gipsy Songs were given for the last time, with Mr. and Mrs. Henschel, Miss Marguerite Hall, and Mr. Shakespeare as the vocalists, and Miss Janotha played Beethoven's Sonata Appassionata in her best manner. The remaining works were Mozart's Quartet in E flat (No. 4) and Schumann's beautiful Sonata in A minor, for pianoforte and violin (Op. 105).

Monday, the 17th ult., saw the repetition of a scene that has been enacted annually for thirty years. It was the *rentrée* of Mr. Joachim, and, as a matter of course, St. James's Hall was filled by a crowd of amateurs, whose enthusiasm never for a moment slackened throughout the evening. That the great violinist had a hearty reception, and justified it by playing as magnificently as ever, may also be taken for granted. The programme included two works which have often done duty on these occasions—namely, Beethoven's Rasoumowski Quartet in C (Op. 59, No. 3) and Bach's Chaconne. No violinist can approach Joachim as a leader of Beethoven's Quartets, and very few can grapple with the difficulties of the Chaconne, and at the same time render this extraordinary piece with the requisite vigour and breadth of style. The pianist was Miss Agnes Zimmermann, whose task was limited to three of Domenico Scarlatti's innumerable pieces, which she rendered with the utmost crispness and finish. The music of the old harpsichord composers suits Miss Zimmermann extremely well. Miss Liza Lehmann sang a pleasing old French song "Le Portrait," and *Lieder* by Kjerulf and D'Albert, with infinite charm, and a most enjoyable Concert was brought to an end with Haydn's lively Quartet in C (Op. 33).

The Concert of Saturday, the 22nd ult., may be very briefly dismissed. It is impossible to say anything new concerning the concerted works, Mozart's Quartet in C (No. 6) and Beethoven's Trio in B flat (Op. 97), or of Mr. Joachim's playing of Tartini's "Il Trillo del Diavolo." Miss Zimmermann was again the pianist, her selections being Schumann's Romance in F sharp and the Toccata in C (Op. 7), which she rendered with perfection of technique. The vocalist was Mrs. Henschel, whose singing of Liszt's beautiful song "Die Lorelei" was an exquisite example of refined vocal art.

AMATEUR ORCHESTRAL CONCERTS.

THE Royal Amateur Orchestral Society gave its second Concert for the present season on the 8th ult., under the direction of Mr. George Mount, at St. James's Hall. It cannot be said that the programme was unduly ambitious, and it was even considered advisable not to give a complete Symphony. The Dance, Storm, and *Finale* from Beethoven's

"Pastorale" were for the most part excellently played, and we cannot perceive the necessity for omitting the other movements. The amateurs also acquitted themselves well in the accompaniments to Weber's Concertstück, the solo part of which was brilliantly played by Mr. Franz Rummel. The rest of the programme does not call for remark.

On the 18th ult. the Stock Exchange Society gave an excellent Concert, the rendering of Haydn's Letter V Symphony in G, and Mr. Hamish MacCunn's capital Overture "Land of the Mountain and the Flood," under the direction of Mr. George Kitchen, reflecting the highest credit upon all concerned. Beethoven's "Leonora" Overture (No. 3) received considerable justice, but there was some lack of precision in the famous passage for the violins near the close. The programme included a brief Cantata for baritone solo and male chorus, entitled "In the Forest," by Mr. J. F. H. Read, who, it will be remembered, organised the Walthamstow Festival not long since. The work is quite unpretentious, but in its modest way it is pleasing, the best number being the opening unaccompanied chorus, which was sung with much refinement. The solo was efficiently rendered by Mr. W. G. Forington.

The Strolling Players had a Concert on the 22nd ult., and deserve hearty commendation for their admirable rendering of Mozart's "Jupiter" Symphony, Weber's "Preciosa" Overture, and some of Schubert's "Rosamunde" music. Mr. Norfolk Megone's players continue to evince the most satisfactory improvement, and are certainly worthy to compare with the rival societies. Violin solos were contributed by Mr. Hans Wessely, and vocal pieces by Mrs. Helen Trust and Madame Belle Cole. On all three of the above occasions St. James's Hall was crowded to the doors, and it is evident that the work done by amateur orchestral societies is rapidly becoming an important factor in the musical work of the metropolis.

WIND INSTRUMENT SOCIETY.

At the Social Meeting of the Wind Instrument Society, held at the Royal Academy on the 14th ult., the programme devised for the entertainment of the members chiefly, and not subjected to criticism, included Mr. Arthur Carnall's MS. Quintet for wind instruments, which was one of the three commended Quintets selected from the thirty compositions sent in competition for the Society's prize of twenty guineas. It was well played by Messrs. Barrett, Egerton, Davies, Busby, and James. The work is pleasing and melodious and noteworthy for the smoothness of the writing rather than for the redundancy of ideas. The performance was not altogether free from imperfections, the final movement especially lacking in unanimity. A MS. Quintet in B flat, by Edward D. Rendall, for oboe, clarinet, horn, bassoon, and pianoforte, was well played, and the composer, who took the pianoforte part, was re-called. Two movements of a bright and effective Trio, for two flutes and pianoforte, were given with all possible expression by Messrs. Barrett, W. O. Carrodus, and Godfrey, and two pieces for clarinet by Cecile Hartog, entitled "Châteaux en Espagne," were performed by Mr. Egerton and the composer. The *Adagio* and the *Rondo Finale* from Weber's Concerto in F (Op. 35), for bassoon, gave Mr. James the opportunity for the display of special ability on the instrument. Some songs by John Thomas, Berthold Tours, and Thomas Oliphant, with harp, clarinet, and flute *obbligato* parts respectively, were omitted in consequence of the absence from illness of Madame Edith Wynne.

The Society proposes to bring forward the prize compositions at their Concerts and the commended Quintets at their other social meetings. The first of the Concerts, which are separate from the social meetings, took place on the 28th ult., too late for notice this month, and a particular feature of the March social meeting will be the performance, probably for the first time in England, of the "Lamentatio Davidi" of Heinrich Schütz, one of the founders of the German school of music (b. 1585, d. 1672). This piece is written for a bass voice, and will be sung by Mr. R. Hilton, with the accompaniment of four trombones and organ. Beethoven's "Equales," written in four-part harmony for male voices, with parts for four trombones, will also be performed.

MR. AND MADAME DE PACHMANN'S RECITAL.

ST. JAMES'S HALL was well filled on the afternoon of the 20th ult., when the above-named distinguished artists gave a joint Pianoforte Recital. The programme consisted of solo pieces for each performer, and duets either on one or two pianofortes. Among the latter were Schumann's masterly Variations in B flat (Op. 46); Henselt's popular "Si oiseau j'étais," which, however, is more effective as a solo; a Scherzo (Op. 87), by Saint-Saëns; and a trifle announced as a Fugue in D by Beethoven. The last-named proved to be the transcription, published in 1827, of a little piece composed for string quintet in 1817. Mr. de Pachmann's solos included Mendelssohn's Fantasia in F sharp minor (Op. 28), his rendering of which could not be greatly admired, and some smaller pieces by Schumann and Chopin, in which his light delicate style was displayed to greater advantage. We have recently spoken in high terms of Madame de Pachmann's poetical and highly refined performance of Schubert's beautiful Sonata in G (Op. 78), and need only state that she repeated it on this occasion with even greater success. She was equally commendable in Mendelssohn's Variations Sérieuses, and trifles by Chopin. On the 3rd inst. Mr. de Pachmann will give a Recital consisting entirely of the Polish composer's music, this being his last appearance previous to the American tour of the gifted artistic pair.

"LOVE'S MAGIC."

At the Royal Artillery Recreation rooms, Woolwich, on the 18th ult., a new and interesting operetta entitled "Love's Magic" was produced for the first time. The libretto, written by Major Jocelyn, contains some very smooth and graceful lines, well suited for association with the music, which Cav. L. Zaverthal has provided. This is far beyond the customary measure of pieces of the class to which it belongs. There is a charming little song for soprano at the opening of the scene, there are arias for the tenor voice, which not only display perfect musicianship, but a correct and sympathetic knowledge of vocal requirements; and the whole of the music is bright and original. The bass songs are manly in style and vigorous in declamatory qualities, the song "Ho! for treasure," being received with especial delight by the audience. The *ensemble* pieces for the three principal voices are well laid out, and in every number in the work the attention of the musical hearer cannot fail to be arrested by the appropriateness and musician-like character of the scoring. The story, though simple, is interesting. It tells of a pretended necromancer who has stolen a young girl of the Contarini family and brings her up as his own child; through her beauty he attracts the superstitious to his abode, where he practises arts which have as much terror for himself as for his customers. The girl has fallen in love with the scion of a noble house, who makes accidental discovery of her gentle origin, and suspecting that the wizard possesses the proof necessary to establish her position, the lover pretends to become his disciple. He works upon the fears of the impostor, the Contarini jewel which the child wore when she was stolen is restored, and the lovers are made prospectively happy. The performance of this charming little piece was entrusted to Mr. and Mrs. Ben Davies, who were simply perfect in their respective parts, and to Mr. Ernest Delsart, a French singer with a very fine voice, who is now a student of the Royal Academy of Music. There was a capital orchestra, strings and wind, formed of the members of the Royal Artillery band, and a small but effective chorus, introduced at the conclusion of the work, the whole of which was enthusiastically received. The composer conducted, and, with the several performers and the author of the libretto, was recalled at the fall of the curtain to receive the congratulations of the audience, who had thoroughly enjoyed a refined and attractive entertainment.

MACKENZIE'S "ROSE OF SHARON" AT SUNDERLAND.

A PERFORMANCE of Dr. A. C. Mackenzie's "Rose of Sharon" was given by the Sunderland Philharmonic Society, on a scale commensurate with the work, on Friday,

January 31, too late to be noticed in our last issue. So much has been written in praise of this composition, that further expressions are almost superfluous. Suffice it to say that the rare union of melodic charm and technical skill with which it abounds failed not to produce a due effect. If, as someone has ventured to assert, "Sullivan" is the "Tennyson" of modern music, may it not be added that "Mackenzie" is its "Browning"? With, however, the reservation, strongly asserted, that whatever of accuracy there may be in the charge of obscurity which is at times urged against the poet, it is in no sense to be applied to the musician. Mackenzie is often deep, often subtle, but he is never obscure. Neither superficiality nor vagueness are charges which can be upheld against the composer of the "Rose of Sharon."

The performance on this occasion was sustained by an orchestra of picked professional musicians from Leeds, Manchester, and the North of England, the chorus being that of the Sunderland Philharmonic Society, whose previous efforts have given them a secure standing in the North of England; while for soloists had been engaged Mrs. Hutchinson, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills. Of artists such as these it is unnecessary to do more than to say that they fully sustained their high repute. A large and appreciative audience assembled to listen to the work.

COWEN'S "ST. JOHN'S EVE" AT GLOUCESTER.

COWEN'S latest choral work, "St. John's Eve," a charming and melodious composition, was performed by the Gloucester Choral Society on the 11th ult., when a very large assemblage gathered in the Shire Hall to hear the first representation of the Old English Idyll in the West of England. A detailed description of "St. John's Eve" having already appeared in THE MUSICAL TIMES, we shall content ourselves with a notice of its performance, and its reception by what was, without doubt, an interested and expectant auditory. The choir was tolerably well balanced, a slight weakness only being occasionally observable in the tenors; and the band was formed after the pattern of the alternative arrangement of the instrumental portions of the work for a small orchestra, which the composer has provided to meet the requirements of Societies unable to provide a full orchestra. Mrs. Bartholomew, Miss Hilda Wilson, Mr. Castings, and Mr. Ineson sustained the four characters with eminent satisfaction. Mr. C. Lee Williams conducted. Although comparatively short time was afforded the Society to study the work, its performance was worthy of the reputation of the Gloucester Association. The delightful choruses were sung with great spirit, the attack and marking of light and shade being very good. The band played commendably, its chief defects being an occasional lack of accord, and that it accompanied the principal vocalists with too much power. Mrs. Bartholomew sang the parts allotted to Nancy with clearness, intelligence, and beauty of tone; Miss Hilda Wilson, who "created" the character of Margaret, gave much delight by her artistic singing and the dramatic power she infused into it; Mr. Castings won deserved applause for his earnest and pleasing portrayal of the *Young Squire*; and Mr. Ineson, who possesses a powerful and well-trained voice, was most successful as *Robert*. The Idyll, as a whole, was received in the most hearty manner; each number met with the warmest admiration, and the termination of the performance was followed by loud and continued applause. "St. John's Eve" will undoubtedly be taken up by the majority of choirs of pretension in the country.

GIUSEPPE BENSÀ'S OPERA "CLEOPATRA."

THIS opera was given for the first time last year at the Teatro dal Verme of Milan; but, owing principally to the indisposition of the *prima donna*, who, on that occasion, could do little more than make a dumb show, the performance was practically what "Hamlet" would be without the *Ghost*, and hence no adequate idea could be formed of the merits of the opera itself. Signor Bensà's work has now been produced under more favourable auspices at the Pagliano Theatre of Florence; and although in this case, too, it had to contend against the Fates, in the shape of the

"Influenza," which, affecting artists and the opera-going public alike, more than once retarded its production, yet it finally triumphed over every obstacle and won for the composer that success which his persevering efforts more than deserved.

"Cleopatra" is not Signor Bensa's first operatic work. In the year 1872 he was awarded the competition prize offered by the Municipality of Florence for the best opera, to be selected from the works of young Italian composers of the day; and he had the satisfaction of seeing that first-fruit of his lyrico-dramatic labours, entitled "Guido Cavalcanti," produced at the Pergola Theatre of Florence, at the expense of the Municipality—a laudable example of Municipal generosity in the best interests of art which some of the wealthy Corporations at home would do well to take to heart and imitate.

To return to "Cleopatra." So well-known a subject as that of which the Egyptian Queen is the heroine does not, of course, lend itself to great variety of dramatic treatment; yet the libretto of Signor Bensa's opera, written by Signor Tommasucci, is very effective, and sufficiently original in operatic treatment not to remind the audience too much of such heroines as *Selica* in Meyerbeer's "Africaine," and Verdi's "Aida," although all of them have something of the "cousin-german" flavour about them.

The opera, which is divided into four short acts, opens with a truly Oriental banqueting feast at *Cleopatra's* Court, in honour of *Marc Antony*; and this feast speedily degenerates into an orgie, during which the triumvir becomes inebriate. Rousing himself at last, and left alone with *Cleopatra* and her son *Cesar Ptolemy* (an off-spring of the great Caesar), the Queen reminds him of his former promise to procure a realm for that youth; and *Marc Antony's* refusal, prompted by jealousy and a suspicion that *Cleopatra* is more devoted to her son than to himself, leads to a lively scene of recrimination between these three personages, followed by *Marc Antony* submitting to her demands, and by his promise to crown *Cleopatra* Queen of Cyprus and Lybia, and to give Armenia and Media to her son. In the second act the triumphal procession and consecration of *Cleopatra*, in the Temple of Isis, as Queen of those new possessions, provokes a conflict between *Rotei*, the Egyptian admiral, and the Roman legate, in which *Marc Antony* intervenes in favour of the Egyptian, thereby arousing the indignant protest of the legate and the Roman soldiery against the triumvir's presumption in disposing of Roman dominions, and his infatuation for the treacherous charms of the Egyptian Queen.

The third act, the scene of which is laid on board the war-galley of the Egyptian commander, witnesses the approach of the Roman fleet, under *Octavianus*, whereupon *Cleopatra*, foreseeing *Marc Antony's* defeat and her own, peremptorily orders the admiral to steer for Greece, thus hoping to escape capture by *Octavianus*. Upbraided by *Marc Antony* and her own admiral for this contemplated act of cowardice, she promises the triumvir to brave the Roman fleet; but upon learning *Antony's* defeat, she prevails on the reluctant admiral to put her ashore and conduct her in safety to the mausoleum of her ancestors. It is here that, in the fourth act, she has a parting interview with *Marc Antony*, and learning the death of her son, whom she had entrusted to her serpent-charmer, with orders to effect his escape in a trireme, finds her death in the traditional manner on hearing the sound of the Roman trumpets, which signalise *Antony's* final overthrow and herald the approach of the victorious *Octavianus*.

Signor Bensa's musical treatment of the drama gives, on the whole, proof of considerable skill and ingenuity in bringing to the front and clothing with life and vigour the characteristic features of the leading personages, particularly those of *Cleopatra* (mezzo-soprano), *Marc Antony* (tenor), and *Rotei* (baritone), the Egyptian commander. The choruses are very massive, and the orchestration is decidedly clever, although Signor Bensa more than once falls a victim to the besetting sin of the day, that of overloading the instrumentation with brass. Signor Bensa's style is to a great extent founded on that of "Aida" and "Otello," and he has not been able to resist the temptation of introducing, in the triumphal procession of the second act, a sufficiently noisy march with Egyptian trumpets, which somewhat lacks originality, albeit it is well suited

to the essentially spectacular tone of the opera, if the players of the brass instruments could only be induced to restrain their ardour. As a particularly successful and really much more effective specimen of Signor Bensa's orchestral writing may be quoted the Intermezzo for stringed instruments in the fourth act, preceding *Marc Antony's* parting air, "Addio speranza, di quella donna l'ombra fatale." A praiseworthy feature of Signor Bensa's score consists, moreover, in his admirable and telling way of setting certain vocal passages to which he wishes to give special prominence, and which invariably carry the audience with them. Such, for instance, is the youthful *Cesar Ptolemy's* phrase in the first act, when he defies *Marc Antony*: "Vedi, oppongo il petto ignudo, O Romano, al tuo furor"; again, the triumvir's ecstasy in the beautiful love-duet with *Cleopatra* in the same act: "Io t'amo Cleopatra, d'Iside ricopra il sacro vel l'amplesso"; as well as the passage in which he intervenes in the conflict between the Egyptian admiral and the Roman legate: "Qui io solo rispondo, io Romano"; further, the admiral's pathetic pleading to vindicate the honour of Egypt when *Cleopatra* orders him to steer his fleet for Greece: "Chi mai potrà resistere, donna, alla tua preghiera"; and the effective *Finale* of the opera—viz., the air of *Cleopatra*, "O Antonio, O generoso," in which the leading theme of the love-duet of the first act is re-introduced.

The opera, which was given five times consecutively, was mounted, under the composer's personal direction, with great care, considerable scenic display, and, as is generally the case in Italy, with an excellent, though somewhat overpowering orchestra. Signora Teresa Singer, who, in Italy, still holds her own as a *prima donna* of great versatility and dramatic power, infused into the part of *Cleopatra* all her characteristic vigour, passion, and pathos, and the parts of *Marc Antony* and *Rotei* were ably represented respectively by Signor Tobia Bertini, a favourite tenor, and Signor Lelio Casini, an excellent baritone. The opera was admirably conducted by Cavaliere Ettore Contrucci, who has established a special claim to gratitude by vigorously setting his face against the prevailing mania of many artists to catch at effect by inordinately sustaining every high note the score allots to their parts. It is to be wished that he would as energetically repress the intolerable abuse of endless "encores," which Italian audiences invariably exact, often simply for the sake of having a mere phrase of five or six effective bars repeated, thus entirely spoiling all continuity of action. Unfortunately, in Italy, even composers (except the veteran Verdi) frequently lend themselves to these ridiculous exhibitions by allowing themselves to be dragged before the footlights during the performance, to gratify the uproarious clamour of the audience. *De gustibus non est disputandum.*

C. P. S.

MUSIC IN SCHOOLS, &c.

THE condition of music in our State-aided elementary schools is, or at least should be, of deep interest to patriotic musicians. The musical potentialities existing in the four or five millions of children under instruction in these schools are obviously enormous. Have our children, as a whole, enough musical faculty to make it worth while to train them? In Great Britain last year we paid about £160,000 for the musical results obtained. Do we get value for our money? Is the work as well done as it might be, considering the machinery available? These are all important questions. Reserving for another occasion a fuller treatment of the subject, we draw attention to some recent utterances that show that the questions relating to music in schools are to some extent exciting the interest they fully deserve.

PROFESSOR VILLIERS STANFORD recently delivered some notable views on the subject of school music in a paper read before the London School Board. He thinks that there exist errors of system that call for reform, and he makes at least one definite proposition to remedy a fault he most severely denounced—viz., the toleration of the use of bad music. He proposes that the joint Board of the Royal College and the Royal Academy of Music should be asked

to draw up a series of school song books, the use of which should be obligatory. What kind of music should be cultivated in our schools? Dr. Stanford says: "without doubt" national music, folk-music, the music which has grown up with the people. In Germany and other countries, where there were stores of national music, there were also the greatest creative composers and the greatest general appreciative power. He spoke with enthusiasm of the folk-music of the British Isles, which he declared to be the greatest and most varied storehouse of national music in existence. There were two distinct schools, the Saxon and the Celtic; and four distinct styles—English, Welsh, Scotch, and Irish. The English was strong, solid, and straightforward; the Welsh full of dash and go; the Scotch a mixture of humorous and poetic, full of strongly marked rhythms, dry and caustic at times, full of the quality which might be termed "lilt"; the Irish was the most remarkable literature of folk-music in the world—there was no emotion with which it did not deal successfully, and none had more power of pathos and of fire. These old bulwarks of national art should form the basis. In each of the four kingdoms the children should learn their own folk-songs first, and then those of the other nationalities.

THESE attractive propositions, however, do not seem to meet with much favour from those who are familiar with the conditions of musical work in the schools. At the discussion after the Lecture, Mr. McNaught, whilst fully admitting that the music used in schools was often indifferently bad, said he did not think that the proposal to bring up children exclusively on folk-music was either feasible or desirable. The words of national songs were rarely adapted for school use, and the wide range of many folk melodies rendered them unsuitable for young children's voices. Mr. Curwen, speaking at the Bristol Conference of the Society of Professional Musicians, seemed to share this view, but Mr. W. H. Cummings, at the same meeting, went much farther—if he is correctly reported—when he said, with characteristic force: "With regard to Professor Stanford's idea, that school music should consist of folk-songs and such-like music, it was utter nonsense. The appetite grew upon what it fed on, and it was absurd to suppose that the art would be elevated by teaching 'tumtum' music and 'Jingo songs.' There were plenty of tunes by classical writers which were really good tunes, and which might well be used to elevate the tastes of the people. He considered that even Grieg suffered from the mannerisms of folk-music; perhaps this was heresy, but it was true, nevertheless. He for one did not like the same garlic always." Mr. Farmer, too, has been having his say on the matter. He is inclined to favour the use of folk-music in schools, and he described the school songs that often find so much favour as being of "the feeble, Sunday school type, with their let-dogs-delight-to-bark-and-bite kind of sentiment."

It is curious that while Dr. Stanford, in considering the question of notation, delivered himself as follows—"Let me say at once, that no one is more convinced than I am of the great value of, and the great services rendered by the Tonic Sol-fa Notation. It has, without doubt, simplified vocal music in a most marked way, and has cultivated to an extraordinary extent the power of singing intervals at sight accurately and in tune. For school purposes and for vocal music it is simply invaluable." And most notably: "I admit that a scholar who leaves school with a knowledge of the Sol-fa system only, has mastered quite enough to be useful and even ornamental, and quite enough to justify the work which he is instrumental in securing"—Mr. Curwen, the head centre of the Tonic Sol-fa propaganda, in an address recently given to a large meeting of school teachers, declared that he was in favour of making the Staff Notation compulsory in the highest division of the elementary schools. The ardent Tonic Sol-faist must rub his eyes at this.

THE conductors of the Sunday School choral organisations, Bands of Hope, and other societies that give great Concerts at the Crystal Palace, have formed themselves into a Union, under the somewhat imposing title of "The

Choral Conductors' Alliance." The main object of the Alliance is most praiseworthy. It is felt that in the interest of musical education it is not wise to encourage thousands of young persons to suppose that in order to take part in one of these great music festivals, it does not matter whether or not they possess any knowledge of musical notation. It is, therefore, in contemplation to require of each chorister some proof of musical culture. Provided the line is not drawn too tight at first, a great deal of good may eventually come out of the scheme.

A FURTHER instance of the awakening zeal of popular bodies in the cause of musical education is the action of the Committee of the London Sunday School Union in inviting Mr. McNaught to deliver a course of Lectures and demonstrations on the principles that should govern the management of music in Sunday Schools. Sir John Stainer took the chair at the opening Lecture of the series on January 23. He spoke very fully of the powerful influence Sunday Schools might exert in the purification of musical taste. What was learned and liked by the young would become an almost indelible association. Mr. Curwen, who presided on January 30, said that Sunday School music was too often regarded merely as a sanctified relaxation from the legitimate work of the school. Dr. Jasper, who presided on the 6th ult., spoke strongly against the use of American tunes. Most of these tunes appealed to physical action and feeling, and to him, at least, contained no element of devotion. He almost equally regretted to find in use numerous collections of common-place tunes disfigured by what, to any musician, were most antagonistic violations of the first laws of musical grammar. He advocated the use of plain direct diatonic melodies that can be easily taught, easily sung, and easily remembered. Mr. Emil Behnke, who presided on the 13th ult., made some interesting remarks on the training of the voice, and referred particularly to the injury done to children's voices by the shouting that often passes for singing. Mr. McNaught in his Lectures deals in a practical manner with the whole subject of the management of music in Sunday Schools. The organisation of week night practices is described, and the proper treatment of children's voices, the amount of musical knowledge it is worth while to teach, the kind of music to choose and to avoid, &c. Classes of children from schools attend in rotation to illustrate the Lectures.

OBITUARY.

THE death is recorded of SALOMON SULZER, the creator of the modern Hebrew liturgy. He was born in 1804 at Hohenems in Austria. The *Ménestrel* says that Sulzer's musical genius would have given him a high place in the profession had he not preferred to devote himself to the service of the synagogue. He was the chief singer in the synagogue at Vienna, and employed his leisure in collecting the traditional airs associated with Hebrew worship and arranging them for voice and organ. His thirty years of work in this direction are represented by two volumes known under the name of "Schir Zion" (Songs of Zion). He also composed some well-known hymns. Liszt had a high opinion of Sulzer, of whom he wrote:—"I had only once a vision of what the new musical art of the Jews might become if the Israelites could display their Oriental genius with all the warmth which belongs to the race. This vision came upon me in Vienna, while I listened to the celebrated Sulzer, who, in his capacity of chief singer of the synagogue, has acquired a reputation which is none the less because it is limited to a narrow circle of *connoisseurs*." This is followed by an eloquent tribute to the fervour with which Sulzer threw himself into the Hebrew ritual and vivified the Jewish psalmody.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

AS if to atone for the paucity of musical events in January, they were crowded so thickly last month that even for an "abstract and brief chronicle" more space would be needed than can be asked for. Mr. Stockley's

second Orchestral Concert took place in the Town Hall, on Thursday, January 30. Interest centred itself in the Suite "Peer Gynt," by Grieg, heard here for the first time. Four of the five movements were given. The Suite was admirably performed, and the movement entitled "Troll-dans" created such a *fièvre* that it had to be repeated. Mendelssohn's "Scotch" Symphony was included in the programme and was played well. The other orchestral pieces were the *Andante* from Gade's Symphony in C minor (Op. 5), the Hungarian March from Berlioz's "Faust," and the Overture "Die Zauberflöte." Mr. Carrodus appeared as solo violinist and played Bach's Chaconne in D minor, and, with Dr. Winn at the pianoforte, two pieces by Wieniawski. A Concerto would have been more acceptable at such a Concert. The vocalists were Miss Damian and Mr. Charles Manners.

On the 3rd ult. Messrs. Harrison gave the third of their popular Concerts in the Town Hall. As usual, there was a brilliant array of artists, but the programme, of a miscellaneous character, calls for no remark. The vocalists were Miss Alice Gomes, Miss Marie Titens (her *début* here), Madame Belle Cole, Mr. Charles Wade, Mr. Maybrick, and Mr. Edward Lloyd. Miss Titens created a favourable impression by her singing of Beignani's "Hush, my little one." Mr. Lloyd introduced the Rose Song from Balfe's "Talisman." Miss Marianne Eissler charmed the audience with her violin solos, and Mr. Hollman increased, if possible, the good opinion he has gained here. Mr. Albeniz, the Spanish pianist, appeared for the first time, and took his audience by storm with his dashing performance of Tausig's arrangement of Weber's "Invitation à la Valse." Mr. Carlo Ducci conducted.

On the 1st ult. Mr. W. Sewell read a paper on "Johannes Brahms," before the Birmingham and Midland Musical Guild. Mr. S. S. Stratton was in the chair. A capital selection from the works of Brahms was performed in a faultless manner.

Madame Agnes Miller resumed her Chamber Concerts at the Masonic Hall on Thursday, the 6th ult. The programme included Mendelssohn's String Quartet in D minor, Beethoven's Sonata Pastorale, a Sonata in G minor (not the famous "Trillo"), by Tartini, two numbers from Schumann's "Märschenbilder" for pianoforte and viola (Op. 113), and the Pianoforte Quartet in A (Op. 26), of Brahms. Miss Emily Shinner was prevented by illness from appearing as leader of the quartet of ladies, and that duty devolved upon Mr. Johann Kruse, who on this occasion made his first bow to a Birmingham audience. Mr. Kruse at once established himself in popular favour, his fine tone, firm bowing, and manly style being conspicuous from the outset. He is coming here again shortly. Miss Cecilia Gates played the viola solos with touching feeling and artistic finish. Madame Miller fully sustained her reputation as an accomplished pianist. The next evening, in the same Hall, Dr. C. Hubert H. Parry delivered the annual Lecture instituted by the Birmingham Musical Guild. His subject was "Characteristics of Early English Secular Choral Music," and in the progress of a very interesting and withal lively and chatty discourse, Dr. Parry gave utterance to some weighty words which musicians would do well to ponder: "If English music were to succeed," said Dr. Parry, "it must render truly the best characteristics of the English disposition; it was of no use hunting about among foreigners for musical character—we must express ourselves." The illustrations, given by a small choir, were: "Sumer is icumen in"; "Puisque l'amour," by John Dunstable; "Pastime with good company," Henry VIII.; "Awake, sweet love," Dowland; "Thus saith my Chloris bright," Wilbye; and "Fire, fire, my heart!" Morley. The members of the Guild, under the presidency of Mr. Stratton, entertained Dr. Parry at dinner, and invited the Mayor and some of the leading citizens to meet their distinguished visitor.

The Festival Choral Society's third Concert was given in the Town Hall on Thursday evening, the 13th ult., when, following up a recent revival of an old practice, fondly hoped by many to have fallen into desuetude for ever, they placed before their subscribers and the public a programme of the miscellaneous and so-called popular description. The very small attendance

should, however, convince the directors of their error, and induce them to devote their energies to the legitimate objects of the Society. The programme was not without choral music, however; but the efforts of the magnificent choir were limited almost to a few part-songs. John Benet's "All creatures now are merry-minded," Leslie's "Up, up, ye dames," Adolphe Adams's chorus (men's voices) "Comrades in arms," and Pinsuti's "The sea hath its pearls," were all given with marvellous precision and finish, although for some of them a choir of close upon 400 voices was manifestly too heavy. Pearsall's "Sir Patrick Spens" was a fine performance, but the great choral success was in Harford Lloyd's pastoral "The rosy dawn," which was sung with a beauty of tone, perfection of shading, and refinement of expression that nearly eclipsed the Leeds Festival performance of last year. There can be no hesitation in asserting that no large chorus in the country can equal this choir in the performance of delicate unaccompanied part-singing, to such a pitch of perfection in this direction has Mr. Stockley brought it; nevertheless, one cannot but grieve at so many lost opportunities of bringing forward new or rarely heard great works here, which causes Birmingham to be years behind other musical centres in the provinces. The vocal soloists at this Concert were Miss Fanny Moody, Miss Lily Moody, Mr. John Child, and Mr. Charles Manners. They gave, with the assistance of Miss Bertenshaw, the Garden Scene from Gounod's "Faust," and a selection of popular songs, one of which, "In cellar cool," should not have been permitted to disfigure a concert programme of any artistic pretension. Mr. W. Astley Langston was an able accompanist.

On Thursday, the 20th ult., Miss Elsie A. Baugh gave a Concert at the Masonic Hall, bringing forward some pupils of promise as singers. The programme was of a familiar kind, but the performance of a very young flute player, Master F. C. Hollander, deserves a word of kindly recognition.

A Concert in aid of the Railway Orphanage took place in the Town Hall on Monday, the 24th ult., too late for detailed notice. The artists announced were Mrs. Hutchinson, Miss Alice James, Mr. Charles Banks, and Mr. Foli; Miss Marianne Eissler, violin; Miss Clara Eissler, harp; Miss Emma Eissler and Dr. Rowland M. Winn, accompanists; and Mr. T. G. Locker, director.

The cheap Saturday night Concerts at the Town Hall continue to flourish. On the 1st ult. the Birmingham Choral and Orchestral Association gave a selection from Mendelssohn's "St. Paul," under the direction of Mr. G. J. Halford; on Saturday, the 8th ult., the Musical Guild gave the fourth of their Concerts. A select choir, conducted by Mr. Stratton, sang with effect Gaul's "Children's hour," Dr. Heap's "Who is Sylvia?" Barnby's "Sweet and low," and Smart's "Good-night, thou glorious sun"; the ladies of the choir rendering in a tasteful manner Rossini's "La Carita." The "Anemoic Union," an association of wind instrument players, gave, with Dr. Winn at the pianoforte, two movements from Beethoven's Quintet in E flat (Op. 16), and part of a Trio for pianoforte, flute, and clarinet (Op. 95), by Walckiers. The vocalists were Miss Claribel Harris, a stranger, who won golden opinions by her beautiful soprano voice; Miss Lilian Flower, Mr. Moberley, and Mr. Frank Cranmer. Mr. E. J. Breakspere was the accompanist.

On the 15th ult. the Midland Musical Society (Conductor, Mr. H. M. Stevenson) gave a performance of Handel's "Israel in Egypt."

Mr. J. W. Turner has beaten the record here in matters operatic, concluding a five weeks' stay at the Grand Theatre on Saturday, the 22nd ult. The works performed were "Maritana," "Fra Diavolo," "Don Giovanni," "The Bohemian Girl," "Robin Hood," "The Lily of Killarney," "Il Trovatore," and "Martha." The season has been remarkably successful, the immense theatre, seating 4,000 people, being quite full at times; but space will not allow of anything beyond the bare statement here given.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE series of Saturday afternoon Concerts at the Fine Arts Academy closed on the 1st ult. with the exhibition of winter sketches. A large attendance of subscribers and

ANTHEM FOR EASTER.

St. Matthew xxviii. 1-7; 1 Cor. xv. 55, 56.

Composed by ARTHUR CARNALL, Mus. Bac., Cantab.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Moderato. *FULL.*

TENOR. *mp* In the end of the Sab-bath, as it be-

BASS. *mp* In the end of the Sab-bath, as it be-

ORGAN. *mp* *Gl.* *Ped.*

SOPRANO. SEMI-CHORUS. *mf*

ALTO. SEMI-CHORUS. *mf*

Came Ma-ry Mag-da-le-ne and the

Came Ma-ry Mag-da-le-ne and the

SEMI-CHORUS. *mf*

- gan to dawn t'ward the first day of the week, Came Ma-ry Mag-da-le-ne and the

- gan to dawn t'ward the first day of the week,

mf *senza Ped.*

dim. *FULL.*

o-ther Ma-ry to see the se-pul-chre. And, be-hold, there was a great

dim. *FULL.*

o-ther Ma-ry to see the se-pul-chre. And, be-hold, there was a great

dim. *FULL.*

o-ther Ma-ry to see the se-pul-chre. And, be-hold, there was a great

dim. *FULL.*

And, be-hold, there was a great

mf *Gl.* *Ped.*

earthquake; for the an - gel of the Lord de - scend - ed from heaven, and came and rolled back the
 earthquake; for the an - gel of the Lord de - scend - ed from heaven, and came and rolled back the
 earthquake; for the an - gel of the Lord de - scend - ed from heaven, and came and rolled back the
 earthquake; for the an - gel of the Lord de - scend - ed from heaven. and came and rolled back the

cres. *f* *cres.* *f* *cres.* *f* *cres.* *f*

stone from the door, and sat up - on it. His
 stone from the door, and sat up - on it. His
 stone from the door, and sat up - on it. His
 stone from the door, and sat up - on it.

cres. *f* *cres.* *f* *cres.* *f* *cres.* *f*

SEMI-CHORUS. *mf* SEMI-CHORUS. *mf*

counten-ance was like light-ning, and his rai - ment white as snow: And for fear of him the
 counten-ance was like light-ning, and his rai - ment white as snow: And for fear of him the
 counten-ance was like light-ning, and his rai - ment white as snow: And for fear of him the

mf SEMI-CHORUS. *mf* SEMI-CHORUS. *mf*

Ch. 8 ft. & 4 ft.

senza Ped.

cres.
keep-ers did shake, and be-came as dead men.
mf
and be-came as dead men.
keep-ers did shake, and be-came as dead men,
cres. Sic.

Solo. (ad lib.)
mp
And the an-gel answered and said un-to the wo-men,
Semi-Chorus.
mf
Fear not ye: for I
Semi-Chorus.
mf
Fear not ye: for I
mf Ch.
p
Sic. Reed.
Pod.

mf
know that ye seek Je-sus, which was cru-ci-fied. He is not here: for He is ris-en from the
know that ye seek Je-sus, which was cru-ci-fied.
Semi-Chorus.
mf
He is not here: for He is ris-en from the
Sic.
mf

cres. *dim.*

dead; and, be-hold, He go-eth be-fore you in-to Ga-li-lee;

cres. *dim.*

dead; and, be-hold, He go-eth be-fore you in-to Ga-li-lee;

cres. *dim.*

cres. *CHORUS.* *rit. cres.* *ff*

there shall ye see Him: lo, . . . I have told you.

mf *CHORUS.* *rit. cres.* *ff*

there shall ye see Him: lo, . . . I have told you.

cres. *CHORUS.* *rit. cres.* *ff*

there shall ye see Him: lo, . . . I have told you.

rit.

mf *Full Sw.* *rit. cres.* *ff*

Largo Maestoso. *mp*

O death, where is thy sting? O grave, where is thy vic-to-ry?

mp

O death, where is thy sting? O grave, where is thy vic-to-ry?

mp

O death, where is thy sting? O grave, where is thy vic-to-ry?

mp

O death, where is thy sting? O grave, where is thy vic-to-ry?

Largo Maestoso. *mp* = 46.

16ft. and 8ft. Gt.

16ft. Ped.

The sting of death is sin ; and the strength of sin is the

The sting of death is sin ; and the strength of sin is the

The sting of death is sin ; and the strength of sin is the

The sting of death is sin ; and the strength of sin is the

cres. *cres.* *cres.* *cres.* *cres.* *cres.*

law. *rit.* *Moderato.*

law, is the law. But thanks be to God, which giv - eth us the

law, is the law. *rit.* *mf*

law. *rit.*

law. *Moderato.* 126.

16 ft. *Gt. off.*

vic - to - ry, which giv - eth us the vic - to - ry, which giv - eth us the vic - to -

But thanks be to God, which giv - eth us the vic - to - ry, which *mf*

But

16 ft. *Ped.*

mf

But thanks be to

ry, but thanks be to God, which giv - eth us, which giv - eth us the vic - to - ry, But

giv - eth us the vic - to - ry, which giv - eth us the vic - to - ry, But thanks

thanks be to God, which giv - eth us the vic - to - ry, which giv - eth us the

cres.

God, which giv - eth us the vic - to - ry, which giv - eth us . . . the vic - to -

thanks be to God, which giv - eth us . . . the vic - to -

be to God, . . . which giv - eth us the vic - to - ry, . . . the vic - to -

vic - to - ry, but thanks be to God, which giv - eth us, which giv - eth us the vic - to -

cres.

ff

ry, through our Lord, Je - sus Christ, thro' our Lord

ry, through our Lord Je - sus Christ, through our Lord

ry, through our Lord Je - sus Christ, through our Lord

ry, through our Lord Je - sus Christ, thro' our Lord Je - sus

Je - sus Christ, But

Je - - sus Christ. But thanks be to

Je - sus Christ, But thanks be to God which giv - eth us the

Christ, But thanks be to God which giv - eth us the vic - - to -

thanks be to God which giv - eth us . . the vic - to - ry,

God, thanks be to God, to God, which giv - eth us the vic - to - ry,

vic - to - ry, thanks be to God, which giv - eth us . . the vic - to - ry, through

ry, thanks be to God, to God, which giv - eth us the vic - to - ry, through our . .

through our Lord Je - sus Christ,

through our . . Lord Je - sus Christ, But

our Lord Je - sus Christ, through our Lord Je - sus Christ, But thanks be to

. . Lord, . . our Lord Je - sus Christ, But thanks be to

But thanks be to God which giv-eth us the
 thanks be to God which giv-eth us, which giv-eth us the
 God, which giv-eth us the vic-to-ry, through our Lord
 God, thanks be to God, but thanks be to God, which giv-eth
 vic-to-ry, but thanks be to God, which giv-eth us the
 vic-to-ry, but thanks be to God, to God, which giv-eth us the
 Je-sus Christ, but thanks be to God, which giv-eth us the
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visitors was present. The programme was made up of ballads and instrumental pieces. Miss Mawer, a clever local violinist, played a couple of movements from Beethoven's Sonata in A.

An excellent Concert, which drew a crowded and fashionable audience, was given at the Town Hall, Westbury-on-Tyne, on the 3rd ult. Miss Hirtzel, Mr. d'Arcy de Ferrars, Mr. Crewdson, and Mr. Evan Thomas were the vocalists; Miss Margaret Miles played several violin solos, and Miss Miller and Miss Emily Harford contributed pianoforte pieces. Miss Ethel Miles, a talented local amateur organist, deserves commendation for her skilful performance of J. S. Bach's Fugue in E flat, and the two middle movements of Mendelssohn's Fourth Organ Sonata.

Miss Farler's annual Concert took place at the Victoria Rooms on the 5th ult., when the residents of Clifton gathered in large numbers. Miss Macintyre sang Verdi's "Ah, fors è lui," and "Mia Piccirilla," of Gomez. Miss Antoinette Trebelli made her first appearance in Bristol. Miss Farler, Madame Belle Cole, Mr. Charles Wade, and Mr. Maybrick also sang, and Mr. Hollman played a couple of violoncello solos. Mr. Albeniz, the Spanish pianist, came to Bristol for the first time, and received a warm welcome.

A very short but good series of Promenade Concerts at the Rifle Drill Hall terminated on the 8th ult., owing to the lack of sufficient support, the result principally of bad weather.

Mr. and Mrs. Viner-Pomeroy's Classical Chamber Concert, on the 10th ult., served to introduce a new pianist to the patrons of these gatherings—namely, Miss Charlotte Davies. The lady, who resides at Bath, has studied under Madame Schumann and has caught some of the spirit of that great artist. Miss Davies was associated with Mr. Ludwig and Mr. J. Pomeroy in Schubert's Trio in E flat (Op. 100), placed at the head of the programme, and played with such skill and taste that the audience warmly applauded and recalled her.

Proof of the ever-growing popularity of the famous Bristol Orpheus Glee Society was afforded on the 13th ult., when a crowded assemblage gathered in Colston Hall to partake of the artistic treat annually given by the body that claim to be the best singers of part-music in the country. The programme was well arranged and embraced many familiar pieces, together with new compositions by Sir George Elvey, Dr. W. A. Barrett, and Dr. Bridge. The veteran Organist of St. George's Chapel, Windsor, who was present at the Concert, was represented by a work specially written for, and dedicated to, the Society, entitled "From yonder rustling mountain," bass solo and four parts, the words being taken from Thomson's "Seasons." The rather sombre subject is appropriately treated in a somewhat solid manner, yet with striking effect. Mr. William Thomas, to whom the solo was entrusted, well discharged his task, although suffering from a cold, and the singing of the choir, as may be supposed, was everything that could be desired. The composition was received with much heartiness and the author bowed in acknowledgment from his place in the President's gallery. Dr. Barrett's "Sunset," the second novelty, is an unpretentious but melodious and glowing little tone-picture, charmingly treated, and it met with a very cordial reception. Dr. J. F. Bridge's quaint setting of Sam Weller's queer romance, entitled "Bold Turpin," created considerable mirth, it having been sung with appropriate humour. Among the less familiar pieces in the programme were the late Dr. Buxfield's Prize Glee "The death of Hector," and a suave "Lullaby," by Brahms. Mr. Riseley's piece, "Where'er my footsteps stray," tenor solo and five parts, was received with particular favour, a tribute, no doubt, to the honoured Conductor, as well as to Mr. Harper Kearton, who most tastefully sang the solo. All the other compositions in the scheme have frequently been heard at these meetings, and their repetition now was as perfect as on previous occasions. During the interval Sir George Elvey thanked the members of the Society for the admirable performance of his composition, adding that he had never heard better part-singing in his life than that to which he had listened that evening.

At the first Saturday Popular Concert since Christmas, which took place in Colston Hall on the 15th ult., there was a crowded assemblage, who were treated to a number

of glees, part-songs, instrumental pieces, and so forth, which are particularly pleasing to the popular audience that attend these meetings. Madame Lori Recoschewitz sang several familiar pieces which won hearty recognition. Eos Morlais, a Welsh tenor of the robust school, met with due appreciation. The singing by the choir of several part-songs and choruses was admirable. The band, directed by Mr. G. Gordon, played some Overtures and selections.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE two great musical events last month were the first appearance of Hamish MacCunn's "Cameronian's Dream" and the last appearance of Hallé's orchestra in Edinburgh. The "Cameronian's Dream" was produced at the last of Messrs. Paterson's Orchestral Concerts, and by its splendid orchestration, by the beautiful quality of Mr. Kirkhope's Choir, and by the singing of Mr. Henschel, it scored a *succès d'estime*. In spite of many beauties, however, the work is somewhat beneath the standard we feel almost a right to expect from Mr. MacCunn, for no amount of clever orchestration can cover themes which are trivial when they are original. The opening solo, "In a dream of the night," is one of the best parts of the work; the pastoral music is very sweet, if a little "long drawn out"; the battle scene is splendidly written, working up to a thrilling climax; and the end is relatively weak—"quite Wagnerian," according to the programmes. Mr. MacCunn was very well received by the large audience. Mr. Kirkhope's Choir, besides singing the comparatively small proportion of the new work which falls to the share of the chorus, gave examples of its faultless style of singing, its pure tone, and its attention to every demand of its Conductor in the four part-songs which were in the programme. Mr. Henschel, besides contributing Henry VIII.'s song to the "Twelfth Night" music, chose "Wotan's Farewell," from the "Walküre," as his solo, and, with the assistance of a good accompaniment, made a great impression. No Symphony all the season received such a rendering as the Schubert "Unfinished"; it was most beautifully and sympathetically played. The Overtures were "Land of the Mountain and the Flood" and "Tannhäuser." Mr. Paterson, in a circular thanking his supporters, intimated that the measure of success which his scheme has won encourages him to persevere. In connection with these Concerts, mention should be made of Mr. J. C. Dibdin's annotated Concert programmes, which added greatly to the pleasure and interest of many in the audiences.

The fiftieth "Reid" Concert has come and gone, and we are not to hear Sir Charles Hallé's splendid band again in Edinburgh. The air is heavy and thick with strife and suggestions about the application of General Reid's bequest to the Music Chair, and radical reforms cannot be long deferred. In a scheme Sir Herbert Oakeley has prepared for the Universities' Commission, and which will in effect be backed up by a petition from all the leading Musical Societies in Edinburgh, the Professor shows that no one is more anxious than he that justice should be done to the heirs of General Reid. The "Reid" Concert proper was given on Thursday, the 13th ult., General Reid's birthday, and the additional Concerts on the Friday and Saturday following. Rightly judging that the classical masterpieces, in which Sir Charles Hallé has always excelled, would leave the pleasantest recollection of his last Orchestral Concert here, Professor Oakeley included Beethoven's Fifth Symphony and the "Leonora," "Fidelio," and "Magic Flute" Overtures in the programmes. The pace at which the last was taken would have astonished Mozart had he heard it, but not a *nuance* nor turn of expression was missed in a perfectly delicate performance. Sir Charles Hallé astonished us by the clear and characteristic rendering he gave of the "Emperor" Concerto, after having conducted for an hour and a half. Lady Hallé joined in the homage to the composer of composers by her beautiful performance of the Violin Symphony. Schumann was represented by his B flat Symphony—one of the orchestra's happiest efforts; Mendelssohn by the "Hymn of Praise," in which the choruses were very well sung by the Choral Union;

Weber by the "Euryanthe" Overture, and Spohr by his Scena Cantante, and Adagio from the Ninth Concerto. If "Tannhäuser" was not the most acceptable extract we could have chosen from Wagner, it at least served to obliterate the memory of its performance under the other orchestral scheme. Mr. Edward Lloyd was in his best form on Friday night, and his dramatic singing of "Watchman, will the night soon pass?" the tenderness of "He counteth all your sorrows," and the passion of the "Preislied" will remain a very pleasant impression of the last "Reid" Festival under Sir Charles Hallé. Miss Anna Williams was the soprano soloist.

On Saturday afternoon, after the Concert, the Edinburgh Society of Musicians gave Lady Hallé a reception in the Waterloo Rooms. Before a large and representative company, the President, Mr. Schweizer, welcomed Lady Hallé. Mr. Lichtenstein, in a graceful speech, wished Sir Charles and his lady *bon voyage*, and a safe and pleasant *Wiedersehen*. Sir Charles, in reply, made a most interesting and lively oration—personal, explanatory, and polemical. Lady Hallé, elected the first lady member of the Society on a motion by Mr. Waddel, signed the roll amid cheers.

The third Edinburgh Classical Chamber Concert was given on the 3rd ult., when the concerted pieces were a long and comparatively uninteresting Trio by Schubert and Rheinberger's Quartet. Mr. Colin Mackenzie played an Andante Religioso by Thomé, Mr. Grant McNeill assisted Mr. Townsend in the Mendelssohn Violoncello and Piano-forte Sonata in B flat, and Mr. Townsend's solos "In der Nacht" (Schumann) and a Concert Etude (Chopin) won him a well-deserved encore.

A new local Concert Quartet Party was formed last month. The names of Messrs. Daly, Daubmann, Laubach, and Carl Hamilton, with the assistance, at the pianoforte, when required, of Messrs. F. Gibson and A. W. Dace, are guarantees for good work at their Concerts.

Mr. Franklin Peterson gave a Lecture on "Mozart" at the Literary Institute, on the 26th ult., with lime light and musical illustrations.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

AN overflowing audience was drawn to St. Andrew's Hall on Saturday evening, the 1st ult., when the Glasgow Choral Union Orchestra and Mr. August Manns made their final appearance for the season. The programme was, as usual, on *plébiscite* lines, and here is the result of the voting:—Beethoven's "Leonora" Overture (No. 3) and the same master's "Pastoral" Symphony, Mendelssohn's "Spring" and "Spinning" songs (arranged for orchestra by Guiraud), Schubert's "Unfinished" Symphony, selections from the Ballet airs in Gounod's "Faust," and the "Tannhäuser" Overture. It will thus be seen that the will of the people largely favours what may be termed the "tuneful" in the domain of classical music. This is not an uncommon local experience, and hence the registration of 510 marks for the "Pastoral" Symphony and 392 for Schubert's popular work. The "Leonora" Overture had 173 supporters, the "Tannhäuser" Prelude 370, and Gounod's dance tunes headed the poll with the sum of 535. Never before had the "Unfinished" Symphony such a fine interpretation hereabouts; throughout the evening the band was indeed at its best, and the ovation accorded Mr. Manns at the close of the lengthy programme—which was also supported by Miss Blanche Murray, a promising young mezzo-soprano—led to the customary little speech. "Auf Wiedersehen," said the Sydenham Conductor as he waved his adieus to his numerous Glasgow friends, and the sentiment was cordially re-echoed.

Touching the correspondence in the local press as to the composition of the programmes submitted at the Saturday Popular Concerts, nothing absolutely fresh has been evolved. It may be taken, however, that the Council will unflinchingly adhere to a high standard, irrespective of the views formulated under the somewhat elastic terms "relaxation" and "education." Few, for example, would care to cavil at Beethoven's C minor Concerto for pianoforte and orchestra (wherein Mr. Bernhard Stavenhagen again aroused extraordinary enthusiasm), or at Dr. A. C. Mackenzie's First Rhapsody on Scotch airs, with its wealth of

artistic resource. Both works found thoroughly acceptable places in a Saturday programme (January 25), and the purely classical element secured yet another band of adherents on the following Tuesday, when Mr. Georg Henschel sang selections from Weber, Wagner, &c. The programme was otherwise remarkable for fine performances of the "Leonora" Overture (No. 3) and the *Finale* from Schubert's Symphony in C.

At the Choral Concert on January 30 Mr. Hamish MacCunn's "The Lay of the Last Minstrel" was revived, and the young Scotch composer's latest work, "The Cameronian's Dream," was produced for the first time in Glasgow. The text of the "New Ballad," as it is termed, is James Hyslop's poem on "The Battle of Ayr Moss," and the work is written for baritone solo, chorus, and orchestra. It must be admitted that the Ballad suffered in comparison with the strength and vigour of the musical setting of Scott's poem. Possibly, however, the text hampered the composer more than once, inasmuch as the exposition is somewhat unequal. If it is not a great work, it is remarkable for richness of orchestration, melodic grace, and the appropriate use of the old Psalm tune "Colleshill." Mr. MacCunn conducted, and the solos were in the safe charge of Mr. Andrew Black, who also created a marked impression in "The Lay of the Last Minstrel." Here his coadjutors were Miss Meredith Elliott, Miss Emily Spada, and Mr. Philip Newbury. In both works the Choral Union achieved a distinct success, largely due to the excellence of Mr. Joseph Bradley's abilities as a Choirmaster.

Encouraged by the singular warmth of his reception at the Choral Union Concerts, Mr. Stavenhagen returned to Glasgow on the 12th ult. His programme included Liszt's Sonata in B minor—played, it was stated, for the first time in this country—Beethoven's Sonata in E minor (Op. 90), Schumann's "Papillons," and selections from Chopin, which comprised the "Polonaise Fantasia." Truth to tell, Liszt's unique work, which opened the programme, fell terribly flat. Otherwise the Recital evoked keen interest, and at its close the large audience enthusiastically recalled the young and brilliant artist.

It is gratifying to be able to report that the Corporation of Glasgow have purchased St. Andrew's Halls. All fears as to the future of our leading Concert-room are thus, happily, dispelled. The fine suite of rooms have been taken over at a cost of £37,500. The original cost was little short of £100,000.

At the second Concert of the Hillhead Chamber Music Association, which took place on the 14th ult., Miss Geissler-Schubert, grand-niece of the great composer of that name, appeared, as also Messrs. Sons (violin), Carl Fuchs (violoncello), and Miss Marie Fillunger, whose singing was one of the leading features of the evening. The programme included Schubert's engaging Trio in E flat (Op. 100), played to admiration; Brahms's Sonata for pianoforte and violin (Op. 78), and Tartini's Violin Sonata in G minor.

MUSIC IN LEEDS.

(FROM OUR OWN CORRESPONDENT.)

AN event of considerable interest has been the *début* of the Leeds Amateur Operatic Society, the members of which gave three performances of Mendelssohn's Operetta "The Son and Stranger," on the 6th, 7th, and 8th ult., in the Albert Hall, the work being divided into two acts, so as to occupy the whole evening's programme. The cast was as follows:—*Lisbeth*, Mrs. J. Wilson; *Ursula*, Miss E. Lloyd; *The Watchman*, Mr. R. P. Oglesby; *Herrmann*, Mr. J. T. Hollins; *The Mayor*, Mr. R. Mackechnie; and *Kautz*, Mr. Wallis A. Wallis. The representations were in every way excellent, but special praise is due to Mrs. Wilson and Mr. Wallis for admirable acting and singing in the two principal rôles. The chorus was efficient; and the orchestra, conducted by Mr. A. Benton, included many of the best professional and amateur instrumentalists of the neighbourhood, their rendering of the Overture being one of the chief features of the performance. The attendance was good on all three occasions, and the performances were for the benefit of the Commercial Travellers' Benevolent Institution.

Two more of the Subscription Concerts have been given, one, orchestral; and the other, on the 12th ult.,

devoted to Chamber Music. At the former Sir Charles Hallé's band gave a delightful rendering of the instrumental portions of Mendelssohn's popular "Midsummer Night's Dream" music. The performance of Mozart's G minor Symphony was also good. Mr. John Dykes played Beethoven's Concerto in C minor, and was well received. Miss Macintyre was the vocalist, and sang "Elsa's Dream" ("Lohengrin") and "Robert, toi que j'aime," in admirable style, creating in the latter quite a *furor*.

At the Concert on the 12th ult. Messrs. Sauret, Hausmann, and B. Stavenhagen were the instrumentalists, and Miss Damian the vocalist. The principal pieces on the programme were Beethoven's Trio in C minor (Op. 1, No. 3) and Liszt's Twelfth Hungarian Rhapsody.

Of high-class choral music there has been a singular dearth here of late, apart from the usual Christmas "Messiah" performances. Leeds is generally looked upon, we believe, as an important choral centre; yet we still wait patiently for representations of such works as Gounod's "Redemption" and "Mors et Vita," Mackenzie's "Rose of Sharon" and "Dream of Jubal," and Parry's "Judith." For the next Philharmonic Concert we are promised Dvorák's "Spectre's Bride," a great attraction, it is true, but not a novelty here.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

FOR the first three weeks of February opera absorbed attention in musical matters, the final performance taking place at the Liverpool Court Theatre on the 22nd ult. Two days later an engagement of a single week was entered upon at Chester, the works being selected by the vote of the public. Nothing new has been, however, undertaken since the close of January, Balfe's "Talisman" and Bizet's "Pearl Fishers," both promised in the original scheme, not having been produced.

The Philharmonic Concert of the 4th ult. served to exhibit the Hallé orchestra at its best in Beethoven's Seventh Symphony, but there was nothing else especially notable in the programme. The vocalists were Madame Zagury and Mr. Max Heinrich.

The ante-penultimate performance, which followed on the 18th ult., served to introduce Berlioz's "Faust" to what may be termed the Philharmonic audience proper; for though given here twice previously by the Hallé orchestra and Manchester choir, the work was correctly announced as a novelty at the Subscription Concert of the Liverpool Philharmonic Society. The resident chorus was strengthened for the occasion by a contingent from Manchester, and to the composition as a whole ample justice was done, Sir Charles Hallé, as usual, directing the music in such admirable fashion as would assuredly have compelled the cynical composer, could he have witnessed it, to have thought twice before indicting his famous exordium in relation to his pet aversion, the typical conductor, Madame Valleria, though suffering from cold, sang the music of *Marguerite* so well that no apology seemed to be really needful for her: Mr. E. Lloyd was of course excellent as *Faust*, Mr. Hilton (*vice* Mr. Thorndike absent through indisposition) the *Wagner*, and Mr. Bantock Pierpoint the *Mephistopheles* of the evening. The last-named performance was in all respects an excellent one and recalled the most vivid recollections of Mr. Santley's first appearances in the same part some years ago. In fact, the assumption by Mr. Pierpoint of this exigent character was of the most realistic and deeply studied order, and, hailing as he does from this locality, his recent visit in a new part naturally created considerable interest.

The last evening of the Birkenhead Subscription Series fell on the 5th ult., Madame Pachmann replacing her husband at the pianoforte. The other artists were Miss Mary Langdon, Messrs. McGuckin and Pierpoint, and Mr. Wolff (violin). The Concert was a pleasant one throughout, and Mr. Coard S. Pain and his committee are to be congratulated upon thus bringing a generally successful season to a happy termination.

On the 10th ult. the Rock Ferry Amateur Society celebrated its twenty-fifth season with a special performance of Mendelssohn's "Elijah," in which most of the members,

past and present, officiated. The performance was highly creditable, and during its course the Conductor, Mr. W. R. Pemberton, was presented with a testimonial.

The fourth of the Schiever Classical Concerts served to bring forward Beethoven's "Serenade" Trio for violin, viola, and violoncello, Schubert's String Quintet in C (Op. 163), and Brahms's Sextet for two violins, two violas, and two violoncellos. Placed in the above order and excellently played, the programme provided material for reflection on the development of one important side of art.

A Concert was given under Mr. Rensburg's management during the month at the Art Club, at which Mr. Tivadar Nachez played. Although these Concerts are nominally private, they form an important art-centre in the City of Liverpool.

Among the Recitals of the past few weeks may be noted those by Mr. Faulkes at Anfield, Mr. Dale at Birkenhead (both devoted to the pianoforte), and others given by Mr. Stammers on the organ of St. Agnes's Church. Concerts have also been given by the Lyric Quintet, by Mr. Swift's West Kirby Choir, the "Creation" forming the programme; at Freshfield, with "The Messiah," under Mr. McCulloch; at Birkenhead, by the Amateur Orchestral Society, under Mr. K. Alblas; and by the People's Orchestra, under Mr. Rodewald. At the latter, too late for present notice, Cowen's "St. John's Eve" and Dr. Parry's "English" Symphony were promised.

Cowen's "Rose Maiden" has been given at Runcorn, under Mr. Humphreys, and Spohr's "Last Judgment" at Wrexham, under Mr. Pritchard. A new Choral Society, called the St. Cecilia, has been established at Wigan, under Mr. J. W. Potter; but the Philharmonic Society of another Lancashire town, St. Helen's, has been disbanded.

Mr. W. T. Best is being replaced at the Corporation Recitals in St. George's Hall, during his Australian tour, by Mr. Perkins of Birmingham. Mr. Hudson of Southport, Dr. Rogers of Bangor, and Messrs. Burstall, Grimshaw, and Driffield of this city.

The following is a list of the various local Choral Societies, with the names of their respective Conductors, and the works on hand at present:—Liverpool Philharmonic Society (Sir Charles Hallé, Mr. Branscombe, Chorus-master), Mendelssohn's "Elijah"; Sefton Choral Society (Mr. Forsyth), Handel's "Judas"; Musical Association (Mr. Swift), Sullivan's "Golden Legend"; Mr. Nisbet's Choir, Cowen's "Rose Maiden"; Opera Society (Mr. J. O. Shepherd, Mr. D. O. Parry, Chorus-master), Benedict's "Lily of Killarney" and Verdi's "Trovatore"; Birkenhead Cambrian Choral Society (Mr. D. O. Parry), Handel's "Samson"; Birkenhead St. Cecilia Society (Mr. Appleyard), Brahms's "Requiem"; West Kirby Choral Society (Mr. Swift), Cowen's "Rose Maiden" and Beethoven's "Ruins of Athens"; Wallasey Musical Society (Mr. Ross), MacCunn's "Lay of the Last Minstrel"; St. John's Choral Society, Egremont (Mr. H. Drew), Stainer's "St. Mary Magdalen"; Emanuel Choir, Bootle (Mr. Workman), Barnby's "Rebekah"; Waterloo Choral Society (Mr. Appleyard), Brahms's "Requiem"; Hale Choral Society (Mr. Levien), Lahee's "Building of the Ship."

In the district the following claim attention:—Warrington Musical Society (Dr. H. Hiles), Cowen's "St. John's Eve" and Hiles's "Crusaders"; Wigan Trinity Choir (Mr. Potter), Cowen's "Rose Maiden" and Hatton's "Robin Hood"; Birkdale Amateur Musical Society (Mr. Hudson), Stanford's "Voyage of Maeldune" and Haydn's "Spring and Summer"; Southport Musical Guild (Mr. Hudson), Handel's "Samson"; Southport Choral Union (Mr. Clarke), Lloyd's "Hero and Leander" and Macfarren's "May Day"; Ormskirk Choral Society (Mr. Bradley), Spohr's "Last Judgment"; Chester Musical Society (Dr. J. C. Bridge), Markull's "Roland's Horn" and Parry's "St. Cecilia's Day"; Bangor Choral Society (Dr. Rogers), Mendelssohn's "St. Paul."

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE performance of the "Sinfonia Eroica," on the first Thursday in February, gave very conclusive evidence of the capabilities of Sir Charles Hallé's orchestra and of the

advantage of its continued practice under one Conductor. No finer rendering of the whole could be desired; and the *Scherzo* was perfect, even in the notable Trio of horns in its episode. At the same Concert Sir Charles played Mendelssohn's very brilliant and taking Rondo in B minor, and Miss Lucille Hill sang, with great vigour, the Valse from Gounod's "Roméo"; her other selections—especially "Let the bright Seraphim"—being less judiciously chosen. The Serenade in E flat of Saint-Saëns—introduced as the novelty of the programme—is very piquant; and, like most of that composer's music, is brightly sketched out. The annual performance of the "Elijah," on the 12th ult., excited much interest. In the absence of Mr. Santley the principal part was assigned to Mr. Andrew Black, who displayed qualifications that ought to raise him to honour. With a fine voice, good delivery, great distinctness and correctness of enunciation, Mr. Black gave the more pathetic passages very impressively; occasionally, however, substituting pathos for the scornful denunciation which Mendelssohn obviously intended and the words and situations naturally suggest. But a like mistake has crept into the ordinary interpretation of considerable portions of the Oratorio; the whole character of the Air "Woe unto them" and of the first section of "Hear ye, Israel," being changed and weakened. The choral portions of the work testified to the care bestowed upon them by Mr. R. H. Wilson; whose appointment as Choirmaster at Bradford, where the larger Concerts are also under Sir Charles Hallé's control, is very judicious, and indeed the only possible selection likely to work smoothly.

The annual visit of Herr Joachim is always regarded as a great festival, and draws a crowded audience of devoted admirers. The good nature which last year induced him to present us with a new work, not particularly adapted for his instrument, rendered the Hungarian Concerto all the more grateful, and its enormous difficulties, so admirably surmounted, excited the utmost enthusiasm, while the delicious *cantabile* rendering of the Adagio from Spohr's Eleventh Concerto charmed everybody, causing them to look forward with glowing anticipation to the promised co-operation of Herr Joachim with Lady Hallé in the performance of Bach's Dual-Concerto in B minor on the 27th ult.

Mr. de Jong's season is drawing to its close, but evinces no sign of premature decrepitude. At the tenth Concert a host of vocalists served to enliven an evening in which the pianoforte playing of Señor Albeniz was the chief, and an altogether unlooked for, success; and, at the eleventh, Mr. Ffrangcon Davis confirmed the good impression made on previous occasions. The other Saturday evening entertainments go on as heretofore, and appear to suit the taste of holiday-makers.

It is not to the credit of Manchester that a larger audience did not assemble to enjoy the perfect unanimity of purpose which was the great charm of Mr. and Mrs. Henschel's Recital on the 4th ult. No two artists at present before the public could, with less danger of monotony, undertake a like entertainment; and the absolute finish and completeness of the duet-singing should alone have sufficed to draw to the concert hall every lover of music.

Of the Gentlemen's Concert scheme, the Pianoforte Recitals of Sir Charles Hallé form the prominent, if not only, attraction, and continue to draw zealous students, as well as the idler amateurs of art. The Orchestral Concert of the 24th ult.—for which Miss Macintyre is promised—will be too late for the present report.

THE extra evening Concert given by the Finsbury Choral Association at the end of January, too late for notice in our issue last month, presented some interesting features. Besides a magnificent display of vocalisation by Madame Patey in the aria "Che farò" and Tosti's "Venetian Song," with some other well chosen pieces, it afforded an introduction to the North London public of the band of the Metropolitan College of Music, which the Finsbury Association has recently started; and it is pleasant to be able to record the fact that the first appearance of these amateurs, under the leadership of Mr. Halfpenny, was an unequivocal success. The "Cornelius" March and the March from "Athalie" were capitally performed, as were

some other pieces of a kind usually considered beyond the range of inexperienced performers. The choir, led by Mr. Dale, and numbering 300, sang with their usual finish several part-songs; and Mr. Carrodus charmed the audience with his selections. Other soloists were Miss Kate Fusselle, Mr. Probert, and Mr. A. Strugnell. The work selected for performance at the Subscription Concert on the 20th ult. was Handel's "Israel in Egypt." The choir and orchestra, the latter led by Mr. Carrodus, with Mr. C. J. Dale, Conductor, acquitted themselves of their onerous task in a manner that appeared to afford delight to a very numerous audience. The solos were entrusted to Miss Emily Squire, Miss Agnes Wilson, Madame d'Alton, and Mr. Charles Chilly. The performance displayed many excellences, and the chorus especially gave proof of its careful training under the Conductor, Mr. Dale. The trying and difficult double and other choruses were attacked with a freshness and precision, combined with firmness, which was most noticeable. "The Lord is a Man of War" was well sung by the male section of the chorus. Madame d'Alton in "Thou shalt bring them in," and Mr. Chilly in "The enemy said" and "For the horse of Pharaoh," received well merited applause. Every praise is due to Mr. Dale for the careful preparation which led to so satisfactory a performance.

An excellent Concert was given at Westwood House, Sydenham, on the 17th ult., in aid of the fund for the reduction of the debt on the Parish Room connected with St. Philip's Church. The choir of St. Philip's sang some part-songs with care and expression, and several admirable vocal and instrumental pieces delighted the large audience assembled. Miss Hilda Coward, Miss Violet Robinson, Mr. Crump, and Mr. Plunket Greene sang some songs that were highly appreciated. Miss Littleton and Miss Amy Littleton gave a brilliant rendering of Liszt's Duet for two pianofortes, "La Dansa" tarantella de Rossini; and the same young ladies, joined by Miss Coenen and Miss Mackenzie, performed Bach's Concerto in G, arranged for two pianofortes, with remarkable unanimity, reflecting much credit on their teacher, Mr. Willem Coenen. It need hardly be said that Mr. Plunket Greene made a distinct mark by his vigorous and spirited reading of the song, "Off to Philadelphia," accompanied by the composer, Mr. Battison Haynes, who also conducted the Concert and played Chopin's Ballade in A flat with much refinement and delicacy. Mr. Charles Fry recited the Quarrel Scene between "Brutus and Cassius" in fine dramatic style, and later in the programme he gave his humorous description of the "Charity Dinner."

THE annual series of Musical evenings given by Mr. Dannreuther, which ended on the 27th ult., was noteworthy as usual for the production of some new English works. A Pianoforte Trio in E flat, by Professor Villiers Stanford (Op. 35), and a similar work in G, by Dr. Hubert Parry, have both been tried with favourable results. Both works are too complex to be fully judged at a first hearing, but so far as it was possible to form an estimate they are worthy of their respective composers without presenting them in any new light. The merit of Professor Stanford's Trio seemed to be evenly distributed over the four sections, while as regards that of Dr. Parry the second and third sections appeared superior to the first and fourth, these last being somewhat restless and devoid of contrast. It is needless to add that both works present such interest as would be expected from the hands of these accomplished composers. Mr. Dannreuther's programmes were generally interesting, and included several works not often performed at Chamber Concerts. He was assisted by competent artists, and the performances were in all respects satisfactory.

THE fifth Concert of the Clapham Philharmonic Society, given on the 13th ult., was signalled by the performance of Dr. Mackenzie's "Dream of Jubal" and Dvorák's "Patriotic Hymn." The former work was given on this occasion for the first time with pianoforte and harmonium accompaniment, and although of course much of the beautiful colouring of the orchestration was lacking, it was quite evident that the work can be very efficiently rendered with such means in cases when an orchestra is not available. The chorus had been trained with much care by Mr. Walter Mackway, their singing in the Funeral March and

Finale especially being very praiseworthy. The principal soloists were Miss Blanche Powell and Mr. Harry Stubbs, both of whom gave adequate renderings of the music allotted to them, the duet being given with much fervour of expression. Mr. Charles Fry (who has hitherto been solely identified with the declamation of the poem) again recited Mr. Bennett's beautiful lines with much effect. The accompaniments were played by Mr. Sidney H. Hann (piano-forte) and Mr. Attwater (harmonium), the first-named being specially efficient in the delicate accompaniment to the declamation.

A SERIES of "Pleasant Sunday Afternoons for the People" have recently been given at Westminster Chapel, Buckingham Gate, and have attracted large and continually increasing congregations. The building is admirably suited for the purpose, as it provides accommodation for nearly 3,000 people, and contains a very fine and powerful organ by Willis. During the last month the musical arrangements have been under the direction of Mrs. Layton, who has presided at the organ. Mendelssohn's Second Psalm for double quartet and double chorus, "Hear my Prayer," and selections from "The Messiah," the "Creation," "Elijah," "St. Paul," "Hymn of Praise," "Calvary," and the "Prodigal Son" have been included. The principal soloists have been Miss Kate Cherry, Miss Agnes Matz, Miss Jessie King, Miss Annie Layton, Mr. Howden Tingey, and Mr. A. J. Layton. On the first Sunday in March it is proposed to add a small orchestra.

THE Highbury Philharmonic Society, one of the best of our large suburban Associations, gave a highly successful performance of Mr. Mackenzie's "The Dream of Jubal" and Dr. Parry's "St. Cecilia's Day," at the Highbury Athenæum, on the 3rd ult. Although the rehearsals had been impeded owing to the ravages of influenza in the ranks of the choir, the choruses in both works were very excellently rendered, under the able direction of Mr. G. H. Betjemann, and the orchestra, consisting mainly of amateurs, gave a good account of itself, not only in the accompaniments, but in Schubert's "Unfinished" Symphony. Mr. Charles Fry gave the recitation in "The Dream of Jubal" in his customary impressive manner, and the solos were adequately interpreted by Miss Carlotta Elliot, Miss Alice Suter, Mr. Edwin Houghton (who was encored in the "Song of the Sickle"), and Mr. Frank Ward. Mr. Betjemann conducted throughout with great watchfulness and discretion.

MISS KATHLEEN GRANT gave her third annual Concert at Park Hall, Sydenham, on Friday evening, January 31. The chief attraction was the appearance of Madame Norman-Néruda (Lady Hallé), who played a "Romanza" by Léonard and a "Study" by Fiorillo, and later in the evening "Gondoliera" and "Moto Perpetuo" by F. Ries, in a masterly manner. Miss Grant's own singing was very much appreciated, as were also the efforts of Mesdames Joyce Maas, Kelson Trueman, and Fitzgibbon. Mrs. Baskcomb played in a manner above criticism two *morceaux* of Schumann for the pianoforte, and Mr. George Wilkes gave a violoncello solo. The Trio in C minor, by Mendelssohn, for pianoforte, violin, and violoncello, was very well interpreted by Messrs. Alfred Furse, F. King, and G. Wilkes; and the Quartet, Pissuti's "Good night, beloved," brought the Concert to a close. Mr. Alfred Furse was the accompanist.

THE interesting Recital of the "Merchant of Venice," given by Mr. Charles Fry at the Hampstead Conservatoire Hall on January 30, deserves notice in these columns on account of the introduction of Sullivan's incidental music. This charming music, introduced in its proper place in the play, was excellently performed by a small orchestra conducted by Mr. Berthold Tours, and including such well-known players as Mr. Gatehouse, Mr. Trust, Mr. Bles, Mr. J. E. West, Miss Louisa Pyne, and others, the Serenade being effectively given by Mr. Edwin Bryant. In the Casket Scene Pissuti's setting of "Tell me where is fancy bred" was tastefully sung by Miss Jessie Griffin, Miss Tomblinson, Mr. Bryant, and Mr. Burgess. The Recital gave great satisfaction to the audience, Mr. Fry (whose efforts—notably in the difficult scene in the third act and in the Trial Scene—were highly appreciated) being recalled and heartily applauded at the conclusion.

THE fifty-third performance of the Musical Artists' Society took place at the Princes' Hall, on the 15th ult. There were three concerted instrumental works in the programme, a very clever and brightly written Trio in G, by Miss Rosalind Ellicott, performed by the composer and Messrs. Buziau and Albert; Mr. C. E. Stephens's genial and effective Duo Concertant in C, for two pianofortes, in which the composer was assisted by Miss Emily Lawrence; and a somewhat laboured Suite in F, also for two pianofortes, by Mr. Algernon Ashton, played by the composer and Mr. E. H. Thorne. Of the vocal pieces the best was unquestionably a series of three charming duets by Mr. Luard Selby, sung by Mrs. Campbell Perugini and Miss Mary Hutton. The introduction at these Concerts of what is known at some theatres as "the harpy system" is not to be commended.

MR. MORTON LATHAM is giving a course of addresses on the "Musical Renaissance," in connection with Trinity College, London. At the third Lecture, on the 20th ult., when he dwelt chiefly upon the labours of Monteverde and his influence, he claimed that Monteverde had the idea—250 years later adopted by Wagner—of sinking his orchestra out of sight. Some references to Stradella, as the first singing master who taught voice production, and not merely correctness in giving utterance to notes, brought the lecturer to the days of Carulli, a pupil of Monteverde. Carissimi established the oratorio, applied dramatic form to sacred subjects, and evinced a tendency to floridness in the vocal parts of his work. Having finished with the Renaissance in Italy, Mr. Latham intends next to show how the movement spread in Germany, England, and elsewhere.

A LECTURE of unusual interest was delivered before the members of the Plainsong and Mediaeval Music Society on the 15th ult., at Marlborough Rooms, by Mr. W. S. Rockstro, on "The Technical Basis of Plainsong and its Contrapuntal Treatment by the Great Masters of the Middle Ages." The lecturer drew attention to the fact that the harmonic treatment of the ecclesiastical modes by the early masters was based upon the laws of "just intonation," and proceeded, after defining with great clearness the structure of the madrigal, to point out that the custom of accompanying the Gregorian tones with the modern dissonant harmonies affected by some organists is nothing short of a monstrosity, since the two styles cannot coalesce. Some examples of the purely artistic style of accompaniment were played by Mr. Otto Goldschmidt.

AN admirable performance of "The Golden Legend" was given under the direction of Mr. Geaussen at the Hampstead Conservatoire Hall, on Monday, the 10th ult. The choruses were sung with the utmost precision and refinement, and the quality of tone as well as the clear enunciation of the words calls for very high commendation, the training of the choir, which has only been in existence for one previous season, reflecting the highest credit on Mr. Geaussen. With such eminent artists as Miss Annie Marriott, Madame Marian Mackenzie, Mr. Lloyd, and Mr. Watkin Mills, the solo parts of course received full justice; and the orchestra, under the leadership of Mr. Carrodus, was of excellent quality; indeed, the Concerts given in connection with this Institution are so excellent as to claim the hearty support of all music lovers in the locality.

A CONCERT was given at the Birkbeck Institution on the 7th ult., by the members of the Violin Classes connected with that building, under the direction of Mr. G. A. Parker and Mr. T. E. Gatehouse, the students giving evidence of careful training in their various selections. The vocalists were Mdle. Della Vara (whose rendering of Gounod's "Serenade" and the "Jewel Song" from "Faust" was heartily applauded) and Miss Mary Doughty. Mr. Gatehouse (a great favourite at this Institution) played a Hungarian Rhapsody (Hauser) and Saltarello (Alard) in his usual admirable style, being enthusiastically encored; and Mr. Charles Fry's recitation of "The Charge of the Light Brigade" and a clever parody of that poem met with like favour. Miss Wood, Miss Biddell, and Mrs. Parker accompanied.

THE first Concert (second season) of the Croydon Choral Society took place at the small Public Hall on Tuesday,

January 28, when Barnett's Cantata "The Ancient Mariner" was performed. Miss Stella Maris sang the soprano parts with intelligence and expression. Miss Louise Bowen was the contralto and sang with great feeling. The air "O sleep, it is a gentle thing," was vigorously applauded, while the duet "Two voices in the air" was encored. Mr. Edwin Bryant and Mr. Thurley Beale both sang with effect. The choruses showed that the Choir had been thoroughly trained, and that their Conductor, Mr. F. Cambridge, had spared no pains. Mr. James Twyford presided at the pianoforte and Mr. Norman Carr at the harmonium.

MISS GEISLER SCHUBERT and Miss Fillunger gave the first of two Chamber Concerts in the Princes' Hall, on the 12th ult., with an excellent, though somewhat over-lengthy programme. That Miss Schubert should hold the works of her gifted relative in especial regard is not only natural, but laudable, but it was a mistake to place two such very long compositions as the Trio in E flat (Op. 100) and the Sonata in B flat in juxtaposition. Miss Schubert's quiet refined style of playing is well suited to the Sonata, and in the Trio she had able assistance from Messrs. Straus and Whitehouse. Miss Fillunger is an excellent exponent of German *Lieder*, and in three by Brahms, two by Schumann, and one by Clara Schumann her singing left nothing to be desired.

THE "Water-lily" of Hermann Goetz was performed, probably for the first time in England, by Mr. F. W. Partridge's Select Choir at Beckenham, on the 13th ult. It was to have been given by the "Novello Choir" in 1886, but was withdrawn at the last moment. It is written for tenor solo and double chorus for male voices, with orchestral accompaniment, in the like happy spirit which distinguishes the better known works of the composer. Every number brings its own interest, and the work, as a whole, is one which well repays the study necessary for its perfect realisation. On the occasion now spoken of it was given without orchestra, but great care had been taken to present the work intelligently, both by performers and by the Conductor.

THE Woodside Park Musical Society gave an excellent performance of Dr. Bridge's Cantata "Callirhoe" on the 13th ult., at Woodside Hall, North Finchley. The soloists were Miss Emily Davies, Miss Mary Hutton, and Mr. Branscombe. The accompaniments consisted of a professional string quintet, ably led by Mr. Henry Lewis. Harmonium, Mr. C. E. Jolley; pianoforte, Mrs. Williams; to which were added the indispensable gongs played by Mr. Schröder. The second part was miscellaneous and contained amongst other pieces a new part-song, "My lady wakes," by the Conductor of the Society, Mr. Alfred J. Dye. Mr. Edmund Woolhouse contributed a violoncello solo by Dunkler.

A PERFORMANCE of the music to Gounod's opera "Faust" was given by the St. Peter's Choral Society in the St. Peter's Hall, Brockley, on Tuesday, the 4th ult., under the conductorship of Dr. C. J. Frost. The principals were Madame Adeline Paget (*Margherita*), Miss Amy Martin (*Siebel* and *Marta*), Mr. Gregory Hast (*Faust*), Mr. Musgrove Tufnail (*Valentin*), and Mr. Egbert Roberts (*Mephistopheles* and *Wagner*), and these all acquitted themselves satisfactorily in their respective rôles. The chorus was well up to their share of the work, and special mention should be made of the rendering of the Valse Chorus and the Soldiers' Chorus by the tenors and basses. Mr. Battison Haynes was a very able accompanist.

At the meeting of the Musical Association on the 3rd ult. the Rev. Henry Cart read a paper on "Richard Wagner," a large portion of which was devoted to the incidents of the composer's early life, although his claims to the rank of poet as well as that of musician, his position in musical history, and the influence of his works upon the existing art forms were also touched upon. A statement which met with considerable dissent from those present was that Wagner's works were unpopular in this country, the reason being the disinclination of the English people to give to them that close study which those great music-dramas demanded.

An interesting Concert was given at the Parochial Hall of St. Mary, Newington, on Tuesday evening, the 18th ult., by the Newington Choral Society, when Dr. J. F. Bridge's Cantata "Callirhoe" was successfully rendered and well received, the work being under the able direction of the composer. Messrs. W. Rayment Kirby and C. H. Kirby presided at the pianoforte and harmonium respectively. The soloists were Miss Emily Davies, Miss Lucy Lloyd, and Mr. Rechab Tandy. The choruses were executed in good style by the members of the Society. In the miscellaneous portion, Dr. Bridge's "Bold Turpin" received an enthusiastic encore.

MISS LOUISE DOUSTE DE FORTIS may, as a foreigner, be thanked for giving a Concert of English music at the Princes' Hall, on the 11th ult. The principal pieces in her programme were Professor Stanford's Quintet in D minor (Op. 23), which has been heard on several occasions, and Mr. Cusins's Trio for pianoforte and strings. With these were associated various minor pieces by Mr. Algernon Ashton, Mr. Percy Reeves, Mr. Cowen, and other composers. Miss Douste, who has developed into an able pianist, was assisted by efficient performers in the concerted works, and by Miss Otta Brønnum and Mr. A. Carli in the songs.

A PIANOFORTE Recital was given by Miss Marian Bateman at the Steinway Hall, on the 12th ult. The young executant created an extremely favourable impression owing to her clear and correct execution, pure touch, and refined, intelligent style, which proved itself to be that of the artist rather than the *virtuoso*. The programme of the Recital included Beethoven's Sonata in D (Op. 10, No. 3), Grieg's Suite "Aus Holberg's Zeit," Bach's Chromatic Fantasia and Fugue, and minor pieces by Handel, Schubert, Schumann, Chopin, and Brahms. Miss Emmy Finnie contributed some songs to the satisfaction of the audience.

THE preliminary local examinations in music of the Associated Board for the London Centre took place on the 10th ult., in the Egyptian Hall of the Mansion House. The candidates were 298 in number, almost entirely girls. Lord Charles Bruce was present as Chairman of the Board, and was accompanied by Sir George Grove, Dr. Mackenzie, Mr. Threlfall, Mr. Meadows White, Q.C., Signor Randegger, Mr. Lewis Levy, and Mr. George Watson (Secretary of the Board). Mrs. Mackenzie, Mrs. Threlfall, Mrs. Westlake, Miss Johnstone, and other ladies assisted at the examination.

THE long-desired scheme for placing the organ in the gallery at the west end of the church, so favourable for sound, with its manuals placed in the chancel at east end of church, which is much more suitable for the organist, is now to be adopted for the first time in a church near Sittingbourne. Hitherto there has been no means of working the organ at that distance except by electricity, and this not infrequently fails. The organ is to be built by Mr. A. Monk, on his new patent tubular pneumatic system, which works as quickly as when the manuals are close to the organ.

MR. HENRY LESLIE has retired from the Conductorship of the Herefordshire Philharmonic Society, and it is now proposed to offer him a practical testimonial for his past services as Conductor, and for his devotion during a period of twenty-seven years to the interests of music, more especially around the centres of Hereford and Oswestry. It cannot be forgotten that to Mr. Leslie is owing the revival of the study of motets, madrigals, and unaccompanied part-music. Subscriptions may be sent to the Banks at Hereford and Leominster, and Old Bank, Oswestry.

MR. MURBY'S Cantatas "Lost Dimplechin" and Shakespeare's "Merrie Meeting" were given at the Lambeth Polytechnic, on the 16th ult., with much success. Occasion has already been taken in these columns to speak of the merits of these works and their fitness for performance by children. The young performers on this occasion did their work well and reflected great credit upon Mr. Murby, who had selected and trained his *dramatis personæ*, and kept all well up to their duties by his admirable and sympathetic conducting.

A DRAMATIC and musical Recital was given by Miss Rosa Kenney, on the 11th ult., in the Steinway Hall. The excellent delivery, elocutionary skill, and marked intelligence she evinced in all her selections was shown in "The Black Mask, or the Executioner's Daughter," and the scenes between *Helen* and *Modus* in "The Hunchback," in which Miss Kenney was assisted by Mr. Mowbray Marras. The recitations were interspersed with songs and organ solos, in which Miss Mary Kenney, Mr. Marras, and Mr. Charles Lander, among others, took part.

THE eleventh annual dinner of the South London Musical Club was held on Saturday evening, the 15th ult., at the Holborn Restaurant. The gathering was a very large one, and was one of the most successful meetings of the kind which have taken place since the Club has been in existence. The chair was occupied by the Hon. Sir Joseph Chitty, and among the guests were Mr. Robert Romer, Q.C., Dr. J. F. Bridge, Dr. E. H. Turpin, Dr. C. W. Pearce, Dr. Pringuer, Mr. Henry Gadsby, and other gentlemen well known in the musical world.

THE second Concert of the fifteenth season given by the members of the Crouch End Choral Society took place at Christ Church Schoolroom on the 18th ult., when Cowen's Cantata the "Rose Maiden" was performed, together with a miscellaneous selection. Miss Florence Monk, Miss Muriel Harry, Mr. John Probert, and Mr. Frank Ward were the soloists. Miss Preston presided at the pianoforte and Mr. J. G. Callcott at the harmonium. There was a small orchestra, led by Mr. Philip Nan. Mr. Alfred J. Dye conducted.

UNDER the auspices of the North-East London Institute School of Music, Hackney, Mr. E. Van der Straeten gave a Lecture on the violoncello on the 8th ult. The lecturer traced the development of the instrument from the earliest period and gave a short sketch of the history of the literature written for it. He played the first movement and Cantilena from Goltermann's Concerto in A minor, a Tarantella by Popper, and a number of other pieces. Madame Morison was the accompanist and Miss C. Pringle the vocalist.

THE second examination for the Degree of Bachelor in Music at the University of Oxford will be held in October, in the Schools. In addition to the usual subjects, there will be required a critical knowledge of the full scores of Schumann's Overture "Manfred" and Bach's "St. Matthew" Passion. An examination for the Degree of Doctor in Music will also be held in October in the Schools. All exercises are to be sent to the Professor of Music, Woodlynn, South Parks Road, Oxford, as early as possible. None can be received after June 30.

ON Thursday evening, the 20th ult., during the performance of the pantomime "Jack and the Beanstalk" at Drury Lane Theatre, Mr. Stedman, the Chorus-master was presented with a handsome *bâton* of ebony and silver by the gentlemen of the chorus. The presentation was made by Mr. Harry Nicholls in the Green Room, in the presence of the principals and a large number of the company. In the course of an admirable speech Mr. Nicholls said that Mr. Stedman had won the respect and regard of the members of every department of Drury Lane Theatre.

A NEW chamber organ, built by Messrs J. W. Walker and Sons, for the music-room at the residence of Mr. R. Little, Marlboro' Hill, St. John's Wood, was opened by Mr. Hoyte, who made the specification, on the 8th ult. The instrument consists of two manuals and twenty stops, with an independent pedal organ, and it is interesting to note that it is the first successful attempt to blow an organ by electricity, an electric blowing apparatus having been applied to the instrument with perfect success.

THE members of the St. John's Choral Society (New Cross) gave their second Concert of the season on the 13th ult. The programme consisted of Handel's "Acis and Galatea" and a miscellaneous selection. The principal vocalists were Miss Bessie Harris, Miss Evans, Miss Spencer Jones, Mr. M. C. Gaze, Mr. E. Harris, and Mr. Robert Newman. Flute and piccolo *obbligato*, Mr. W. J. Adams; pianist, Mr. W. J. Kippis; Conductor, Mr. F. A. Bridge.

AN evening Concert was given on Thursday, the 13th ult., in the upper Parish Room, adjoining the Church of St. Bartholomew's, South Bermondsey, under the direction of Mr. E. Bernard. The performers were Madame Clara Hill, Miss Whiffen, Miss Cook, Madame Sheddon, Mrs. Bridges, Miss Nora Hastings, Messrs. W. W. Webb, Frank Steward, T. Elliott, Frank Pridmore, E. Bernard; with Miss Pridmore, Miss Bridges, and Mr. E. F. P. Carrick as accompanists.

THE students of the Royal Academy of Music announce the issue of a monthly magazine to represent their interests. The principal features of the new journal will be full reports of all Academy matters, and reviews, from competent pens, of all new musical works of importance. The paper is entitled *The Overture* and will be under the editorship of Mr. F. Corder. The first number will appear to-day; we wish the enterprise every success.

AN Organ Recital was given at St. James's, Hatcham, on Tuesday, the 11th ult., in aid of the Choir Fund, by Miss Flora Klickmann, followed by a performance of Stainer's "Daughter of Jairus." The soloists were Miss Florence Verey, Mr. Edwin Smith, and Mr. Frank Swinford. The choir, which was largely augmented, was under the direction of Mr. Frank Swinford, the Organist and Choirmaster of St. James's.

MRS. J. ROBERTS' *Matinée Musicale*, on the 20th ult., was well attended. The *beneficitaire* was assisted by Mrs. Helen Trust, Miss Mary Crouch, Mr. N. Templer Saxe, J. A. Bonett, Gabriel Thorp, Mdlle. Ida Audain (harp), Mrs. Constance de Paris and Mr. M. Spinney (pianoforte), Mr. W. H. Eayres (violin), Miss Kate Phillips (reciter), and Mr. Charles Collette gave a small sketch. Miss Bateman and Mrs. J. Roberts accompanied.

AT Christ Church, Woburn Square, on Ash Wednesday, at the 8 p.m. service, a new work, entitled "The Temptation," music composed by Mr. Frank Lowden, the Organist and Choirmaster of Christ Church, words arranged by the Rev. J. J. Glendinning Nash, M.A., the Incumbent, was rendered by the choir. The solos were taken respectively by Master Giddens, Mr. C. Percival Park, and Mr. Sydney Gale.

A CONCERT was given on the 5th ult., at the Grosvenor Hall, in aid of the St. Peter's Institute, Buckingham Palace Road. The performers were Mrs. Herbert Law, Hon. Mrs. Strutt, Mrs. Onslow, Miss Elieson, Mr. Thorndike, Mr. Henry Graham, and Master Beazley. The "Comus Singing Men" contributed Dr. Bridge's "Peace" and other glees and part-songs.

ON Monday evening, the 17th ult., a *Conversazione* was held by the Guild of Organists at their Rooms in Burlington Hall, Savile Row. An interesting musical programme was given and a very pleasant evening was spent. Dr. E. J. Hopkins, Mr. H. C. Banister, Dr. W. T. Belcher, Mr. W. Pinney, Mr. Arthur J. Greenish, Mr. C. Lawrence, and others were present.

THE Spottiswoode Choral Society gave its first Concert of this season on Tuesday, the 18th ult., at the Holborn Town Hall, under the direction of its new Conductor, Mr. Henry J. B. Dart, when Mendelssohn's "Hymn of Praise" was included in the programme. Mr. G. E. Blunden played the organ accompaniments, and Miss Barratt was at the pianoforte.

MENDELSSOHN'S Oratorio "St. Paul" was sung at St. John's, Waterloo Road, S.E., on Sunday afternoon, the 16th ult., by the voluntary choir of the church. The solos were contributed by Master Willoughby, Miss Lydia Davies, Mr. J. Gostick, and Mr. Frederick Winton. Mr. Henry J. B. Dart presided at the organ, and Mr. W. J. Reynolds conducted.

MR. HENRY GADSBY'S Cantata "The Lord of the Isles" has been performed in several places in Scotland, and is announced for next week at Dunfermline, within a short distance from the place where Bruce lies buried. The work is also to be given at the Concerts in connection with the Exhibition at Dunedin, New Zealand.

FOR the seventeenth Annual Festival of the London Church Choir Association, to be held in St. Paul's Cathedral

on the evening of Thursday, June 5, Dr. Martin has consented to write an Anthem to the words of the Jubilate, and Mr. J. E. West has undertaken to write a new setting to the evening Canticles.

THE Walworth Choral Society gave a performance of the "Creation" on the 17th ult., in the Lecture Hall, Brunswick Terrace, Camberwell. The soloists were Miss Kate Fusselle, Mr. Clifford Constable, and Mr. Henry Bailey. Mr. Oliphant led the band, Mr. W. W. Crome presided at the harmonium, and Mr. W. E. Curtis conducted.

THE Council of the Royal Military Exhibition, to be held this year at Chelsea, propose to exhibit a collection of Military Musical Instruments of all dates, so arranged as to show the gradual development of the modern military band, and of wind instruments generally. The collection will be carefully catalogued and arranged, so that the improvements introduced can be seen and traced up to the present time.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah" on the 12th ult., in St. Jude's, Whitechapel. The soloists were Miss Ada Loaring, Mrs. Oram, Mr. Ager Grover, and Mr. Albert Orme. Dr. E. H. Turpin accompanied on the organ.

MR. B. AGUTTER has received the degree of Doctor of Music from the University of Trinity College, Toronto, and has succeeded Dr. Hopkins, who has been obliged from pressure of other work to retire from the appointment of Examiner to that University.

AN interesting Lecture, entitled "Sound-recording Instruments and what they have taught us," was delivered by Mr. J. E. Greenhill, on the 18th ult., before the North-East London Society of Musicians, at the Amhurst Club.

AT All Saints' Church, Kensington Park, on Sunday, the 9th ult., a selection of music after Evensong was given, the vocal solos being sung by Mr. William Nicholl and the organ played by Mr. Ernest Lake.

THE annual Festival (the 152nd) of the Royal Society of Musicians will be held in St. James's Hall on the 4th inst. The Lord Mayor (Sir H. A. Isaacs) has consented to take the chair.

REVIEWS.

A Historical Companion to Hymns Ancient and Modern. Edited by the Rev. Robert Maude Moorsom, M.A.

[Oxford: Parker and Co.]

THIS volume contains much that will be especially grateful to the lovers of hymns in general use in the Church of England and other Christian congregations, where the compilation, to which it is professedly a companion, is employed or known. It contains the names of all authors and translators of those hymns, whether the originals come from Greek or Latin, German, French, Italian, Danish, or Welsh sources, and the first lines of the English Hymns, with notes and dates, are given. The character of the work is similar to that made by the Rev. Louis Coutier Biggs in 1867, but it is more comprehensive, and will probably suggest a further extension to be made by the hand of some one whose design will be to include the hymns in use by all Christian congregations; at all events, those to be found in the various Hymnals employed in the Anglican Church. The compiler of the present work apparently feels the insufficiency not only of the collection to which his labours have special reference, but also of many others. He says in his Preface that "The future Hymnal of the Church of England will, we trust, be no work of chance compilers, but the authorised selection of the Church herself." This is a question which may be left safely for time to solve, but it is one which must present itself to the rulers of the Church one day. Most of the congregations outside the pale of the Church have met the matter in the spirit suggested by our Author, the Hymnaries in use among various congregations are those compiled by the respective authorised synods. In due course it is presumed that the question as to the expediency of an authoritative hymnal will become more and more pressing. Meantime all efforts to spread a knowledge of the sources and origin of the hymns in common use should

be encouraged. With this intent it is proper to commend, as far as possible, the labour involved in the production of "A Historical Companion," imperfect though the result may have been.

There is, besides, a short glossary of musical Greek and Latin words, a list of books of reference, and other information of value to all interested in the origin of popular hymns.

Parallel-Studien. Fifteen Studies for the Pianoforte, in all the keys; of the same character as the celebrated Studies of J. B. Cramer, and to be used therewith. Composed by Louis Köhler. In two books. [Edwin Ashdown.]

IT is so much the custom in these "higher development" days to put aside the fine Studies of J. B. Cramer as unsuited to the requirements of modern pianists that we are glad to find an artist who not only holds these works in reverence, but is desirous of following in the author's footsteps. "In composing these exercises," he tells us in his preface, "I have had specially in view the classical Studies of J. B. Cramer, not in any way presuming to compare my work with his (which no pianoforte player should be without), but with the idea that mine might serve as companion Studies." In catching the style of his model, without slavishly imitating any of his exercises, we consider that the composer has been extremely successful, and cordially commend these two volumes as a valuable contribution to the student's *répertoire*. We are glad to find that the order in which the Studies should be practised is stated in the preface, and also that the pupil is cautioned against playing them at too excessive a speed. In proof that the pieces are gradually making their way amongst teachers of eminence, we may mention that they are already adopted by the Conservatorium and the Neue Akademie der Musik in Berlin.

Six Sonatas for the Violin. Composed by G. F. Handel (Op. 1). Edited by Arnold Dolmetsch. (Novello, Ewer and Co.'s Albums for Violin and Pianoforte, No. 17.)

[Novello, Ewer and Co.]

THIS collection of six out of the twelve of the well-known Opus 1, published in 1732, is the latest contribution to a most useful and popular series of Albums for the use of violin students. The form in which they are here presented will make them very acceptable, not only to violin players, but to students of Handel's works. The original figured bass has been cleverly translated, so that the pianoforte part is a complete accompaniment, with small touches of fancy suggested by the character of the themes, which is probably in accordance with the fashion of the day when accompaniments were not fully set out in printed or even in manuscript copies, and the art of playing from a figured bass was an indispensable part of a musical education. Mr. Dolmetsch has not only written out the accompaniments in full, but he has added marks of expression, bowing, and fingering, and, in fact, has fulfilled his self-imposed task in an artistic manner. The publication will doubtless be well received and commence a new popularity for the once famous and always attractive "Twelve Sonatas or Solos," for without doubt the remaining Six Sonatas will be called for.

Katechismus der Musik-Esthetik. Von Hermann Ritter. [Würzburg: Georg Hertz.]

THE author of this little book has brought together a number of interesting facts connected with the material of music, the forms employed, and other matters more or less connected with the philosophy of the art, founded upon the statements of Alexander Gottlieb Baumgarten in the last century, and others. It is to be regretted, however, that he has chosen the form of the Catechism for the enunciation of his views and the exposition of his thoughts. It was at one time the favourite medium for imparting instruction, but it is now abandoned as useless for educational purposes. Herr Ritter is, therefore, behind the times. As a supplement he gives a list of works in French, English, and German, which treat of the aesthetics of music. By this it would seem that the subject has not received all the attention from modern writers that it deserves, except in Germany. The most recent English book referred to is

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Beattie's "Essay on Poetry and Music," published in London in 1779. Following Herr Ritter's plan of beginning with a question, we may end with one. Why is it that German writers will not take the trouble to find out what has been done by English authors in the way of advancing the aesthetics of musical art?

Concordia: Eine Auswahl von Ouvertüren und Tänzen. Arrangirt als Trios für Violine, Flöte (oder Zweite Violine), und-Pianoforte. Von J. F. Borschitzky.

[Mainz: B. Schott's Söhne.]

THE collection above referred to consists of six well-known Overtures, such as "Figaro," "Fra Diavolo," "Masaniello," "La Dame Blanche," and "Norma," and seven other pieces; four waltzes—three, the "Troubadour," "Almacks," and "Hofball," by Lanner; and one, the famous "Deutsche lust," by Strauss, the elder; two Ländler, by Lanner, and Verdi's March in "Nabuco." They are exceedingly well arranged, and will be found most useful for practice and for performance where a full band is unattainable. The combination of the tones of the violin, flute, and pianoforte, or pianoforte and violin, might be further improved, and the usefulness of the series increased by the addition of a part for violoncello or double-bass, or both. For home delight, or for Concert use, the effect would be even better than that which has been so cleverly indicated by the arranger.

The Break of Day. Madrigalian Chorus. Written and composed by Theodore Distin. [Theodore Distin.]

IN the composition of this clever piece of five-part madrigal Mr. Distin shows himself to be thoroughly conversant with the charms of the old style of writing. The harmonies are broad and yet by no means too old-fashioned to be *rococo*, and the vein of melody which runs through each part is in the true spirit of the English madrigalian form. The pleasure which the work will bring to singers and hearers will be augmented with the perfect knowledge which comes with familiarity.

Impromptu in A. For the Pianoforte. By Richard Owen. [Augener and Co.]

IN "Grove's Dictionary" we are told that "no piece can be extempore when written down." Unless a composition could be noted on paper whilst the pianist performs it—a contrivance for which we have already heard-of—this definition must be accepted as true; but unquestionably an Impromptu should have all the *character* of an extempore piece. Mr. Owen's sketch, being simply a melodious "song without words," most certainly cannot be said to justify its title, although it may fairly take its place amongst the graceful trifles of the day.

Three Rondolettos. For Pianoforte. Composed by John Kinross. [J. Curwen and Sons.]

THESE unpretentious little Rondos may be conscientiously recommended as infinitely better for young pupils than many of the so-called "more advanced" pieces composed for the school-room. One feature to be warmly commended in Mr. Kinross's writing is the legitimate use made of the left hand, which, instead of being a mere attendant upon the right, has often an independent part which cannot be slurred over by careless players. No. 2 is an excellent exercise for touch, but No. 1 may very probably be more liked by little pianists.

FOREIGN NOTES.

IN the almost complete absence of modern productions of real merit in the domain of German comic opera, the general revival in the fatherland of the truly popular and thoroughly wholesome operas by Lortzing is a fact equally satisfactory, it appears, to the theatrical manager and to the public. Even such well-nigh forgotten works as the "Hans Sachs" and "Casanova" are being produced again, and appear to be meeting with an increased measure of appreciation. As a matter of fact, the recent Lortzing-Cycle, given at the Hamburg Stadt-Theater, and embracing seven operatic works, was performed to a house crowded in

every part. Yet the creator of so much genuine mirth, whose memory is now being perpetuated by the performance of a "cycle" of his operas, died some thirty-eight years ago, thoroughly broken by disappointments and in a condition verging upon poverty.

As a criterion of the relative popularity enjoyed by Mozart's operas in his beloved Kaiserstadt, the following statistics of the Vienna Hof-Theater will be of interest. During the period from July, 1782, to the present day, "Don Giovanni" has been performed here 475 times, "Die Zauberflöte" 389, "Le Nozze di Figaro" 323, "Die Entführung aus dem Serail" 162, "Cosi fan tutte" 95, "La clemenza di Tito" 84, "Der Schauspieldirector" 39, "Idomeneo" 19 times. This would give an average of about fourteen performances of Mozartian operas each year.

Active preparations are already going forward at Bayreuth with a view to next year's Festspiele, when "Tannhäuser" is to alternate with "Parsifal." The utmost care is being bestowed upon the mounting of the former work, historical accuracy especially being aimed at in costumes and scenery. Meanwhile music-director Kniess, the artistic adviser of Frau Cosima, is making the round of German lyrical stages in search of fresh voices. One of the representatives of *Tannhäuser* will be Herr Max Alvary.

M. Ernest Reyer's new opera "Salammbô" was produced for the first time, on the 10th ult., at the Théâtre de la Monnaie, of Brussels, and met with a highly favourable reception. A large number of musicians and press representatives had come over from Paris to witness the performance, and the house was crowded.

A curious and somewhat unique action is pending just now in a Dresden Court of Justice, wherein the plaintiff seeks to recover damages to the amount of £325 from a well-reputed local singing-master for wrong treatment of his voice. The professor, it appears, considered his pupil's voice to be a baritone, and consequently aimed at the development of the upper notes. After a prolonged course of study, his pupil made application at several lyrical establishments for an engagement, but was refused on the ground that he was not a baritone, but a genuine bass, and that instead of forcing his upper notes he should have cultivated his vocal organ in the opposite direction. The pseudo-baritone feels naturally aggrieved at the loss of time incurred and at the prospect of having to begin his training over again, and hence these proceedings. The matter has been submitted to several experts, one of whom is Dr. Wöllner, of the Cologne Conservatorium.

Gluck's "Armida," which had not been heard here for twelve years, was revived on the 2nd ult. at the Vienna Hof-Theater. Madame Materna sang the *title-rôle*; Herr van Dyck, of Bayreuth fame, being the *Rinaldo*.

An interesting revival of a three-act comic opera by the whilom *maitre de chapelle* at the Cathedral of Liège, Jean Noël Hamal, who flourished in the earlier part of last century, is reported from Brussels. It is said that when this work was first brought out in 1757, the good citizens of Liège were so delighted with it that they insisted upon the first act being repeated five times over!

Hans Richter will be the Conductor at this year's Music Festival of the Lower Rhine, to be held at Düsseldorf.

At a recent performance of Shakespeare's "Hamlet" at the Berliner Theater, in the presence of the Emperor, some incidental music, marches, &c., from the pen of Capellmeister Adolf Mohr, were introduced, which so pleased the young monarch that he expressed a desire to be furnished with a copy of the music for closer inspection.

It is stated in German papers that Angelo Neumann, the enterprising *impresario*, has abandoned his projected "Nibelungen" performances in Madrid in consequence of the prevailing epidemic, which is said to have caused great depression in the social life of the Spanish capital.

The Berlin Wagner Society held a meeting, on the 17th ult., commemorative of the master's death, in the course of which an interesting discourse was delivered by Dr. Langhans on "Richard Wagner as a pedagogue," the programme also including some important musical numbers.

A Symphony by Michael Haydn, the gifted elder brother of the immortal Joseph Haydn, was recently unearthed and played at a Concert at Dresden, where it was received with

much favour. The Symphony had not been performed in public for a century. Michael Haydn enjoyed a great reputation in his time as Cathedral Organist at Salzburg, and was one of the earlier instructors of Carl Maria von Weber.

A melodrama, entitled "Robinson Crusoe," the music by Herr Heberlein, is being successfully performed at Wiesbaden.

At a recent Concert of the Quartet Society at Budapest, the programme included the first public performance of Brahms's Pianoforte Trio in B major (Op. 8)—i.e., in the revised version lately made by the composer, and which, with the exception of the *Scherzo* movement, is said to amount to almost an entirely new thing. The pianoforte part was played by Brahms himself, and the work was received with enthusiasm.

The first performance of Verdi's "Otello" (with a German libretto) took place on the 1st ult., at the Royal Opera, Berlin, when the work met with a very adequate representation and a very warm reception. Herr Sylva interpreted the *Moor*, Herr Bullss was the *Iago*, and Mdlle. Leisinger the ill-starred heroine. Capellmeister Sucher conducted.

Goldmark's latest opera "Merlin" has met with a highly favourable reception on its recent first performance at the Bohemian National Theatre, of Prague.

Senhor Carlos Gomes, the Brazilian composer, whose opera "Lo Schiavo" has achieved considerable success both in Italy and in his native country, Brazil, has completed a new operatic work, entitled "Il Cavaliere bizzarro," which will be first brought out at Milan, where Senhor Gomes resides.

At the Royal Opera, Stockholm, Leo Délibes's comic opera "Lakmé" has met with a most favourable reception and continues in the *répertoire*, drawing full houses. Verdi's "Otello" is in preparation.

At a recent Châtelet Concert at Paris, under the direction of M. Colonne, the Prelude and first two scenes of Wagner's "Rheingold" met with an enthusiastic reception; the orchestral introduction, with its 146 bars of highly suggestive monotony, being, according to an article on the subject in *Le Figaro*, evidently fully appreciated.

Mdlle. Marie van Zandt, the well-known *prima donna*, has created a veritable *furor* at the San Carlos Theatre, of Lisbon, in "Mignon" and "Hamlet."

Offenbach's lively opérette "Orphée aux Enfers" is about to be revived at the Paris Eden Theatre, with Mdlle. Jeanne Granier as the heroine. It will be interesting to notice whether the revival will be a success, or whether the taste of the Parisians has greatly changed since the giddy days of the Second Empire.

The King of the Belgians has conferred the Leopold Order upon M. Ernest Reyer, the composer of "Salammbô."

An exhaustive catalogue, the work of Dr. E. Bohn, has just been published of the highly important collection of musical manuscripts forming part of the Municipal Library of Breslau. The catalogue, which in itself furnishes a valuable contribution towards musical history of the sixteenth and seventeenth centuries, has been printed at the expense of the town of Breslau, and is dedicated to the philosophical faculty of the University.

A monument is to be erected at Pozzuoli to Giambattista Pergolesi, the celebrated composer of "La Serva Padrona" and the "Stabat Mater."

The death is announced at Steyr (Austria) of Theresa Stuppöck, *née* Schubert, a favourite niece of Franz Schubert who was wont to try over his newly-written songs with her, although then a mere child, she being endowed with a good soprano voice. Madame Stuppöck attained the age of seventy-four.

The death is announced, at Madrid, of Antonio Aguado, a professor at the Conservatoire of that capital, and composer of numerous works for the Church, amongst them two Masses, a Salva Regina, &c. Aguado was also one of the founders of the "Lyra Sacro-Hispana," a society formed in 1852 for the publication of important sacred works by Spanish composers.

M. Pradelle, the able musical critic of the *Sémaphore*, of Marseilles, and highly esteemed in French literary circles, died recently at that town aged forty-nine.

Edmond Lhuillier, the popular and prolific composer of *chansons*, the number of which is estimated at over a thousand, died in Paris on the 9th ult., aged eighty-six.

Johann Didric Behrens, the founder and able Conductor of several choral societies in Norway, died recently at Christiania, aged seventy.

The death is also announced, at Dresden, of Heinrich Marchion, a once celebrated operatic tenor, who, in 1836, accompanied Henriette Sontag upon an artistic tour in Germany and Austria, and afterwards became a permanent member of the Dresden opera. Marchion was born at Hildesheim in 1816.

CORRESPONDENCE.

OLD ENGLISH FINGERING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Cummings's most interesting and instructive article on Fingering in your last issue, opening as it does an enquiry on practically new ground, must be highly valued by all lovers of Old English music. To his evidence of the existence of a pristine national mode of fingering, may I be allowed to add an instance?

In the third edition of Purcell's "Choice Collection of Lessons for the Harpsichord or Spinnet," "printed on Copper Plates for Mrs. Frances Purcell" in 1699, "with Additions and Instructions for beginners" (I quote from the copy in the Durham Cathedral Library), the rules given for fingering are probably those countenanced by his own practice during his lifetime. The thumb appears in the scale, though it has a restricted use. It is represented by the figure 1 in the right hand, the fingers numbering 2, 3, 4, 5, which Mr. Cummings shows to be the Old English method; but singularly enough, as in the Collection of Lessons, printed in 1700, which he quotes, the number 1 stands in the left hand for the little finger, and, counting from it, the thumb numbers 5.

Mr. Cummings's information as to the fingering of a MS. dated 1599 is most valuable. I have long suspected that the great Elizabethan writers for organ and virginal—so bold and original in conception as they were, so quick to seize the specialties for technical display which the instruments on which they themselves were noted performers afforded to them (as their variations attest)—I have long thought it probable that these men had freer methods of fingering than those restricted ones laid down by Ammerbach in 1571, and which musical historians have always taken for granted were in use with us. It is to be wished, however, that Mr. Cummings had given, for the benefit of the antiquarian student, the title and whereabouts of this valuable MS. Would he still vouchsafe it?

Yours truly,

MARY L. ARMITT.

Borwick Lodge, Outgate, Ambleside.

[Purcell's "Choice Collection of Lessons" was first published by Purcell's widow in 1696. In that and the subsequent edition there were no instructions for beginners; these were added to a third edition, published in 1699. It is hardly fair to assume that the rules there given would have received the sanction of Purcell. He may have been conversant with the old English method in which the thumb of either hand figured as 1. The 1699 MS. book is in the British Museum.—W. H. CUMMINGS.]

THEMATIC COINCIDENCES.

TO THE EDITOR OF "THE MUSICAL TIMES."

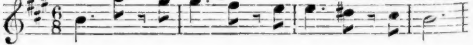
SIR,—May I add a quotation from Beethoven's "Eroica" Symphony to the remarkable series sent to you last month by Mr. Alfred Allen? I take the liberty of re-quoting the latter for means of comparison:—

NO. 1.

BEETHOVEN.

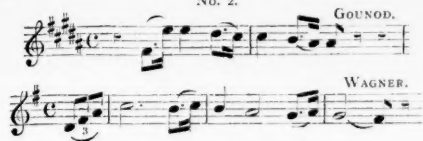


MEINELSOHN.



No. 2.

GOUNOD.



WAGNER.

Yours faithfully,

A. E. G.

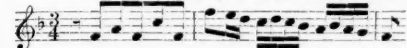
Leeds, February 8, 1890.

TO THE EDITOR OF "THE MUSICAL TIMES."

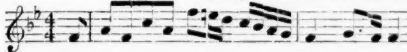
SIR,—I beg to enclose a few coincidences. Nos. 4 and 5 are so well-known that I am rather surprised they have not previously appeared in your columns:—

No. 1.

"Invention." (No. VIII. Peters.) BACH.



"Rule, Britannia." Dr. ARNE.



No. 2.

Zurlina's air, "Batti, Batti." MOZART.

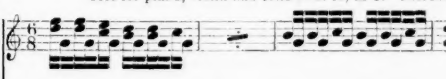


"Andantino. Klassischstücke." (Peters, Book II.) BEETHOVEN.

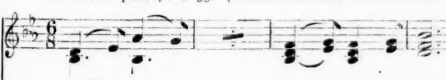


No. 3.

Trio for piano, violin and cello (No. 18) in C. HAYDN.



Sonata for piano, No. 33. (Pauer's edition.) BEETHOVEN.



No. 4.

Subject in "Zauberflöte" Overture. MOZART.



Sonata for pianoforte (Op. 24). CLEMENTI.



No. 5.

Minuet from Septet (Op. 20). BEETHOVEN.

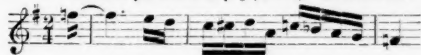


Minuet from Sonata for pianoforte (Op. 49, No. 2). BEETHOVEN.

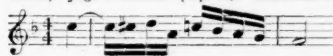


No. 6.

Sonata for pianoforte (Op. 31, No. 1). BEETHOVEN.



No. 26, "Jugend Album" (Op. 68). SCHUMANN.



The air from "Don Giovanni" and the Andantino from Beethoven not only assimilate in melody, but in harmony also. The same remark is applicable to coincidence No. 3.—Yours faithfully,

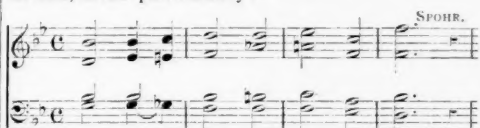
W. H. NICHOLLS.

Friary Road, Newark,

February 17, 1890.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The coincidence I enclose is as remarkable, surely, as any yet adduced in your very interesting correspondence on this subject—being completely identical, note for note, in four-part harmony:—



Anthem, "Grieve not the Holy Spirit." STAINER.



Yours faithfully,

FRED. R. COLES.

Tongland, Kirkcudbright, N.B.,

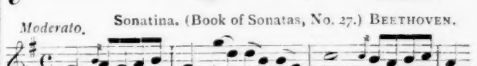
February 13, 1890.

TO THE EDITOR OF "THE MUSICAL TIMES."

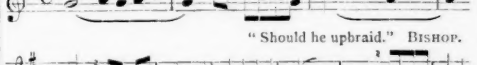
SIR,—The following examples may be added to the list of "Thematic Coincidences."



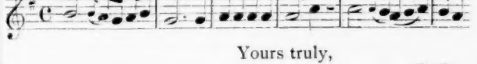
Rondo I. MOZART.



Sonatina. (Book of Sonatas, No. 27.) BEETHOVEN.



"Should he upbraid." BISHOP.



Yours truly,

F. B.

Pontypridd, Glam.

[The first two Examples were also sent by E. P. Mills.]

CATALOGUE OF HANDEL'S WORKS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Would you kindly allow me, through the medium of your paper, to seek a little information? Mr. Schælcher, in his "Life of Handel," says that he intended publishing "the most exact and complete catalogue of Handel's works." Will anyone kindly tell me if Schælcher ever brought out the work, and if so, where a copy could be had? I am very anxious indeed to study the work.—Yours faithfully,

A. H. MANN.

King's College, Cambridge, February 22, 1890.

TO CORRESPONDENTS.

*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. G. W.—The Guild of Organists was instituted on March 30, 1887.

A SUBSCRIBER.—The libretto of "Acis and Galatea" was written by John Gay.

E. C.—Your question is too vague. You should give the themes of the pieces.

F. A. B.—Consult "Form and Instrumentation," by W. A. Barrett, published by Rivingtons, Waterloo Place, London.

STUDENT.—1. You can get the journal sent to you direct from the office by paying the subscription there in advance. 2. The books that would serve your purpose are (a) Stainer and Barrett's Dictionary, (b) Grove's Dictionary, (c) Armin's "Gymnastics," and (d), Hiles's "Wrists and Fingers."

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—The Orchestral Society gave a Concert in the Corn Exchange, on the 17th ult., conducted by Dr. Dodds. The programme contained Handel's "Occasional," and Weber's *Der Freischütz* Overtures, Gluck's Ballet music to *Iphigenia en Aulide*, Mozart's C major Symphony, and his Pianoforte Concerto in D minor. The band was led by Mr. G. Walenn, who also played solos by Saint-Saëns and Wieniawski. Mr. Archibald Jackson was the vocalist. The songs and the violin solos were accompanied by Mrs. Slade Baker. Dr. Dodds may be congratulated on the advance which his Abingdon pupils have made under his instruction. One of the chief attractions of the programme was the performance of Miss Charlotte Davies, a pupil of Madame Schumann. Her rendering of the Mozart Concerto was very charming, and her solos (Raff's "Fileuse" and a Scherzo by Jadasohn) were given with great clearness, brilliancy, and refinement.

APPERLEY BRIDGE, LEICESTER.—The second Organ and Vocal Recital was given on the 17th ult., in the Grove Chapel, by Mr. F. James and Mrs. Creser, of Leeds. The programme was of a varied character, and the various pieces gave great satisfaction, especially Mrs. Creser's beautiful rendering of Gounod's "Ave Maria" and Mr. James's playing of a composition by Dubois.

BRENTWOOD.—The Vocal and Instrumental Society gave its second Concert of the season, consisting of Mozart's *Twelfth Mass* and a miscellaneous programme, at the Town Hall, on the 18th ult. The soloists were Madame Mallia, Madame Wyatt, Mr. Edward Branscombe, and Mr. Conrad Formes. The chorus of nearly fifty voices was evenly balanced, and the band (numbering twenty-eight performers), under the leadership of Mr. Henry Lewis, was excellent, especially in the Overture *Il Flauto Magico*, which opened the second part of the programme, and also in the accompaniments to the Adagio and Finale of Mendelssohn's D minor Concerto, which were played by the Conductor, Mr. Lewis J. Turrell. The pianoforte accompaniments throughout were admirably played by Miss Florence Smith.

BRIDGE OF ALLAN.—On the 14th ult., the Choral Society gave a performance of MacCunn's *Bonnie Kathleen*, in the Museum Hall, conducted by Mr. John Erskine, the accompaniments being played by Miss Morrison, pianoforte; Mr. A. S. Christie, harmonium; Mr. J. J. Henderson, flute; and the three Misses Geddes, violins. A programme of miscellaneous pieces preceded and followed the Cantata. The solos were sung by Miss Thomas, Mr. R. Donaldson, and Mr. Alex. Henderson, members of the Society.

CHILTERNHAM.—Herr Lortzing's Ladies' Choir Concert took place on the 4th ult., when the late Madame Samton-Dolly's Cantata *Florind* was performed by the choir, which also sang some part-songs. Dr. Dyer accompanied the choral music, and gained an encore for his pianoforte solo, by Grieg, in the second part. Señor Pietro Uriá y Guatary made his first appearance and sang some Spanish songs of his own composition, which were much appreciated.—The Cheltenham Musical Festival Society, under the untiring and able directorship of Mr. I. A. Matthews, on the 18th ult. gave Sullivan's *Golden Legend* and his Overture "In Memoriam." Miss Emily Spada was engaged for the part of Esie. Madame Hope Glenn represented Ursula, her rich voice telling with marked effect throughout. Mr. Henry Piercy gave a very intelligent conception of the Prince, but Mr. Watkin Mills, who has been associated with the Cantata since its first production, won the crowning honours of the evening by his energetic representation of Lucifer. Mr. T. Brandon ably undertook the smaller part of the Forester. The chorus never acquitted themselves with greater credit to themselves or the Conductor. The evening hymn "O gladsome light" (unaccompanied) and the final Epilogue chorus "God sent His messenger, the rain," were fine examples of chorus singing. The band was led by Mr. E. G. Woodward. Mr. G. A. A. West presided at the organ; Miss Florence Lane played the harp, and Mr. H. Norman Taylor the bells. The performance was so successful that the work will be again repeated next season.

CHERTSEY.—On the 18th ult. Mr. Fred. Monk gave a Choral and Orchestral Concert in the Infants' Schoolroom. The principal pieces in the programme were: Overture and chorus, "How excellent," from Handel's *Saul*; Mendelssohn's *Hear my Prayer* (the soprano solo being sung by Miss H. B. Ginsburg); the Wedding Chorus from *Coven's Rose Maiden*; the "Angelus," from *Maritana*; Sullivan's Carol, "I sing the birth was born to-night"; "March of Israelites" from *Costa's Eli*; and Macbeth's Intermezzo, "Forget me not." Mr. J. S. Liddle played two violin solos, Sharpe's "Idylle" and Ries's Introduction and Gavotte from *Suite in G minor*, with much success. Mr. H. W. Tupper gave the Air and Variations from Beethoven's *Pianoforte Sonata in A flat (Op. 26)*. Other vocal music was contributed by members of the chorus and by Miss Ginsburg, Mr. E. L. Staples, Mr. Percival Vernon, and the Conductor, who was also joined by a promising pupil (Miss A. Lawes) in Alföldy's transcription of some Hungarian Dances for pianoforte duet.

CHICHESTER.—The second annual Concert of the Chichester Glee Union, which consists of Mr. J. Crouch, Mr. Evan Cox, Mr. G. Fielder, and Mr. Seymour Kelly, was given on Wednesday, the 5th ult., before a large audience, and proved most successful. Dr. Bridge's humorous part-song "Bold Turpin" was excellently sung, and received a hearty encore. The Union was assisted by Miss Minnie Freeman, Mr. F. J. Read, and Mr. H. P. Allan.

CROYDON.—A series of six Chamber Pianoforte Recitals, at Cook's Music Saloon, was commenced on the 19th ult. Mr. Strelezki performed a number of pieces by Bach, Chopin, Mozart, Beethoven, Schumann, &c., with considerable success.

DARLINGTON.—The members of the Orchestral Society gave their tenth annual Concert in the Central Hall on the 14th ult. The vocalists were Madame Agnes Larkom, Mr. Duncanson, of Durham Cathedral. The band gave the Overture to *Italiana*, *Entr'acte* by Reinecke, "The Huseartritt" by Spindler, and the Quartet for strings by Haydn, the first movement of the "Emperor," and the Quintet by Boccherini, and other pieces. Herr Dittmar was solo violinist. Mr. Tovey was Conductor, and Mr. Newby Watson led the band, the bulk of which belonged to Darlington and its immediate neighbourhood.

EALING.—An evening Concert was given at the Victoria Hall on Tuesday, the 4th ult., by Mr. Harold Savery, who was assisted by Miss Alice Gomes, Mrs. Dyke, Miss Frances Hipwell, and Mr. Edward Lloyd. Violoncello, Mr. W. C. Hann; pianoforte, Mr. Alfred E. Izard, who also conducted.

FENNY STRATFORD.—The Philharmonic Society, Conductor, Mr. E. C. R. Langley, performed Farmer's *Christ and His Soldiers*, with full orchestra, on Tuesday, the 18th ult. It was given last season, and has been repeated by request.

GRAVESEND.—A Miscellaneous Concert was given at the Public Hall, on the 6th ult., by the St. George's Choral Society. The performers were Miss Evelyn Carlton, Messrs. Reginald Groome, R. E. Miles, E. H. Gill, and Herr Curt Schulz. The efforts of all were much appreciated. The members of the chorus contributed several part-songs with spirit. Mr. Jenner accompanied, and Mr. G. R. Ceiley conducted.

GUISBOROUGH.—In connection with the re-opening Services, on the 12th ult., at the Parish Church, after the completion of the organ chamber, new vestries, and enlargement of the organ, Handel's "Dettingen Te Deum" was given by the choir. The solo parts were sung by Misses Calver and Postgate, and Messrs. Grassby and J. A. Metcalfe. Mr. W. A. Fordham, of Leeds, presided at the organ, and Mr. C. H. Fordham, the Parish Church Organist, conducted.—On Sunday afternoon, the 16th ult., an Organ Recital was given by Mr. W. H. Richmond, of St. Michael and All Angels' Church, Exeter, and late of the Cathedral, Dundee. The programme included the Andante Religioso and Allegretto from the Fourth Organ Sonata (Mendelssohn), Grand Toccatina F (Bach), Adagio from First Symphony (Haydn), Grand March in C (Weyl), and selections by Delbrück, Dubois, Malley, &c., which were listened to very attentively by a good congregation.

HORSHAM.—A very successful Concert was given in the Village Hall, on the 18th ult., in aid of a new organ for St. Peter's Church. The soloists were Miss Hetty Schindler, Miss Jarvis, Mrs. and Miss Dowson, Mr. F. W. Mills, Mr. R. H. Ballock, Mr. P. Forge, Signor Absetti (concertina), Mr. A. Dyson (violin), and Mr. Edwin Holmes (pianoforte). Mr. J. H. Cornish accompanied.

HULL.—On the 10th ult. the seventeenth annual Concert of the United Ancient Order of Druids, on behalf of the Widows' and Orphans' Fund, was held in the Jarrat Street Public Rooms. Madame Agnes Larkom, Madame Florence Winn, Mr. A. Kenningham, Mr. Sutton Shepley, and Mr. G. W. Nicholson, of Leeds, were the performers. Madame Agnes Larkom sang her songs with much feeling. Madame Agnes Larkom also came in for a good share of applause for her sweet voice, distinct articulation, and finished style. Mr. Alfred Kenningham's solos were well received, and Mr. Shepley was heard to effect. Mr. H. Ernest Nichol was the accompanist, and contributed several pianoforte solos.

ILFORD.—By kind permission of Mr. D'Oyley Carte, Gilbert and Sullivan's opera *The Yeomen of the Guard* was performed on Thursday and Friday, the 6th and 7th ult., by the boys of the Parish Church Choir, under the direction of Mr. F. J. Brand, Choirmaster. The boys acquitted themselves admirably. Mr. E. Bishop conducted. Mrs. Rumbold and Mr. Henry Riding accompanied on the pianoforte and organ respectively.

LINCOLN.—Mrs. Barracough's fiftieth Concert took place in the Masonic Hall on Monday, the 17th ult. The artists were Mr. Carrodus, Mr. John Carrodus, Mr. Wotton, Miss Marianne Fenna, and Mr. Sutton Shepley. Accompanist, Mr. C. W. Page.

LIANELLY.—The annual grand Concert was held at Tabernacle Chapel on Tuesday evening, the 4th ult. The artists were Miss Jones, Madame Jenkins, Mr. Eos Morlais, and Mr. James Sauvage; and the Llanelly Instrumental Union and the Chapel Choir, under the leadership of Mr. E. Meudwy Davies. The first part consisted of a selection from Handel's *Messiah*, the second part being miscellaneous.

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LITTLEHAMPTON.—Mr. J. H. Pulman, Organist of the Parish Church, gave his annual Concert on the 14th ult. The vocalists were Miss Ada Moore, Mrs. Seymour Kelly, Mr. C. E. Pillow, and Mr. Seymour Kelly. Solo violin, Mr. A. G. Whitehead; pianoforte, Mr. J. H. Pulman.

MELBOURNE, AUSTRALIA.—The Melbourne Liedertafel Society gave a Concert on December 16. The Society was assisted by an associated ladies' choir of 150 members and the Victorian orchestra. The opening number was an arrangement, as a part-song, by Signor Zelman, of the Scotch song "Here's a health, bonnie Scotland, to thee." This was followed by Mendelssohn's *First Walpurgis Night*. The soloists were Miss Frederica Mitchell, Mr. J. Wood, and Mr. A. H. Gee. The choruses were given with tone, precision, and careful attention to light and shade, highly creditable to the indefatigable acting Conductor, Signor Zelman, and to all concerned. The second part opened with a performance of the Overture *Masaniello* (Auber) by the Victorian orchestra, conducted by Mr. Hamilton Clarke. Solos were given by Madame Boema, Madame Marian Burt (her first appearance in Melbourne), Miss Florence Esdaile, Miss Frederica Mitchell, Mr. Robbie, Mr. Gee, and Mr. Theodore Tourrier. The remaining chorale numbers were "Sweet and low" (Barbry), "Now is the month of maying" (Morley), and with Madame Boema, the air and chorus "Inflammatus" from Rossini's *Stabat Mater*.

NEWBURY.—The Choral Society gave its first Concert on the 14th ult., when *Acis and Galatea* and Purcell's *King Arthur* were performed. The soloists were Miss Mary Appach, Miss M. Stiles, Mr. Harper Kearton, and Mr. Jackson. Miss Marion Johnson was leader of the orchestra, and Mr. J. S. Liddle conducted. The pianist was Master Gifford Wells.

NEWPORT (I.W.).—A performance of the Oratorio *St. Paul* was given by the members of the Newport Choral Society at the Volunteer Hall, on Tuesday evening, the 6th ult., Mr. J. T. Reed conducting. The chorus and orchestra numbered about 130. The principal vocalists were Miss Kate Norman, Mrs. J. A. A. Wood, Mr. Philip Tones, and Mr. Bantock Pierpoint. The orchestra was led by Mr. J. L. Gubbins. The whole performance was most successful.

NORTHAMPTON.—A Classical Concert and Recital was given in the Town Hall, on the 20th ult., in aid of the Gold Street Wesleyan Chapel Trust Funds, which must have received a considerable financial benefit from the capital attendance in all parts of the hall, the attractive programme filling every one with a feeling of satisfaction. Dr. Busyard, who presided, made a charming speech in commendation of the object. Miss Marjorie Eaton sang with admirable taste and expression, her fine voice telling with much effect in Mendelssohn's *Scena* "Infolge," Handel's "As when the dove," and Cobb's "Ah! county gay," receiving an encore for each song. Mr. Brook Sampson (pianoforte), Mr. Warren (violin), and Mr. Shaw (violinello) played with much precision an Andante and an Allegro by Mendelssohn. Miss Parry and Miss M. Walker deserve praise for their playing of Rubinstein's "Tarantelle." Mr. Cargill Gentry gave some recitations.

SOUTHEAST.—A Concert was given in the Victoria Hall, Southeast, on the 15th ult., by the St. Michael's Choral Society. The programme included Anderson's *Wreck of the Hesperus*, part-songs by Smart, Pinsuti, and Macfarren; vocal solos by Miss Matthews, Miss Walker, and Mr. Harrison Smith; and two organ and pianoforte duets contributed by Mr. Harvey Pinches and Mr. Monk Gould, the Conductor of the Society.

WALTON-ON-THAMES.—The annual Concert in aid of the Widows and Orphans' Fund of the London and South-Western Railway Company was held on the 13th ult., in the Public Hall. The soloists were Miss Marianne Fenna, Mr. T. W. Page, Mr. F. H. Horscroft, and Mr. H. Lyell Taylor (violin). An orchestra of twenty-four performers, conducted by Mr. J. H. Cornish, played several selections. Mr. W. A. Perring and Mr. Cornish accompanied.

WENTON-SUPER-MARE.—The Amateur Orchestral Society's first "open night" of the present season took place at the Victoria Hall, on the 17th ult. The orchestra of nearly forty performers, conducted by Mr. Corelli Windeatt, contributed the Overture to *Nirala* (Gounod), the first and third movement of Beethoven's "Pastoral" Symphony, Gounod's "Funeral March of a Marionette," Raff's *Cavatina* in C, Windeatt's "Graceful Dance," and Dunker's *Reverie* "Au bord de la Mer." Mr. Fredolph Windeatt gave a masterly rendering of the two last movements of Mendelssohn's Violin Concerto, and he and his brother Corelli played De Beriot's Violin Duet, "Concertante," with pleasing effect. Haydn's String Quartet, Andante (the Emperor's Hymn) and Minuetto, was performed by Messrs. C. and F. Windeatt, W. J. Spencer, and H. T. George. Madame Ada Nelmes and Dr. R. Roxburgh were the vocalists, and Mr. C. T. Grinfield the accompanist.

WORCESTER.—The third and last of Mr. Edward J. Spark's Concerts (the fifty-second of the series) was given on the 10th ult. The programme was of a miscellaneous character. The soloists were Mdlle. Antoinette Trebelli, Madame Belle Cole, Mr. Maybrick, and Mr. Charles Wade. Signor Carlo Ducci was an excellent accompanist, and Messrs. Hollmann and Albeniz contributed solos.

WITCHINGTON.—Mdlle. José d'Arçayville and her pupils gave a Concert at the Town Hall, on the evening of the 5th ult. Mr. H. Daniels and Messrs. Speelman and Johnson assisted, the latter acting as accompanist.

ORGAN APPOINTMENTS.—Mr. F. Slade Oliver, Organist and Choir-master to St. John's Cathedral, Quincy, Illinois, U.S.A.—Mr. Franklin J. Mountford, Mus. Bac., Organist and Choirmaster to St. John's Church, Truro.—Mr. Frederick S. Marsh, Organist and Choirmaster to the Parish Church, Bishop's Stortford.—Mr. Moreton Hand, Organist and Choirmaster to Christ Church, Chelsea.—Miss A. Scriven, Organist and Choir-trainer to Doddrell Church, Droitwich.—Mr. J. W. Ivimey (pupil of Mr. Henry Gadsby), assistant Music-master to Harrow.

CHOIR APPOINTMENT.—Mr. Walter J. Hobson (Bass), to St. John the Baptist Church, Tue-Brook, Liverpool.

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And knew in her sweet great peace she slept,
While the earthly choristers sang—
"She is gone from earth to her endless rest,
In the regions beyond the day,
To her Father's home, to His mighty breast,
Where her tears shall be wiped away!"

They leave her there, and they creep aside,
And slowly the grave they close,
But the Gates of Glory are opened wide
To welcome a soul's repose!
A great light shines in those endless lands,
So far from our earthly fears,
The Eternal choir rejoicing stands,
With eyes that can know no tears!

They lift her soul to the Father's breast
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